THE INLAND PRINTER

CHICAGO
NEW YORK

MAY 1914
VOL. 53 NO. 2
PRICE 30 CENTS

Whether you buy ULLMAN'S INKS or not,
You are to a greater or lesser extent
The beneficiary of the ever higher
Standards of excellence set by our products.
If you realize the progress made
In printing inks within the last
Fifteen or twenty years,
You must also realize that your
Greatest and most direct benefit
Can be reaped only by the use
Of the inks that set the pace.
Especially is this true of

DOUBLETONE INKS
and ULLMANINES

All the ULLMANINES, and a
Majority of the DOUBLETONE INKS,
Can, as a rule, be
Run without slip-sheeting.



Sigmund Ullman Co.

New York **Philadelphia**
Chicago **Cleveland**


STYLE SAVERS
J. W. BUTLER PAPER CO.
CHICAGO
ESTABLISHED 1844

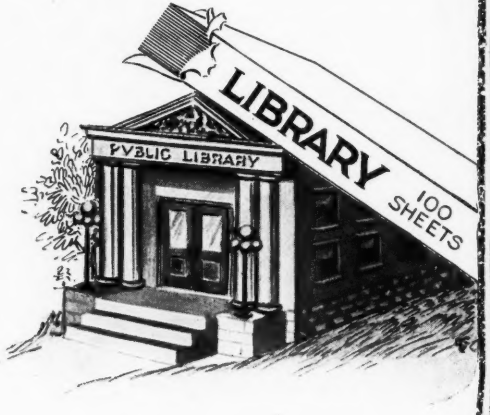
If You Buy Your Index Bristols as We Do—You Will Select Them by Comparison



After a careful comparison of all the Index Bristol manufactured—keeping in mind strength, thickness, color, surface, cleanliness, snap, uniformity, service, we selected ACORN—LIBRARY and POLK. They represent, in our judgment, the best in value.

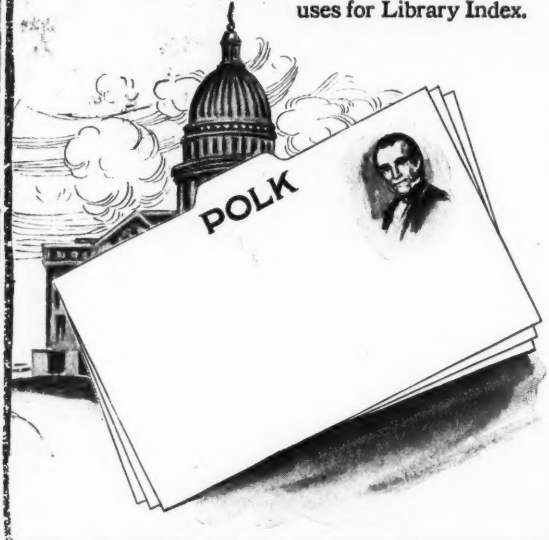
ACORN INDEX BRISTOL

When you buy Acorn Index Bristol you get the best in value and service. The stock is strong and snappy, the colors clear and bright, and the surface is perfect for pen, pencil or print. Acorn Index is considerably bulkier than any other make. In fact it is often possible to use Acorn in the next lighter weight than seems necessary. Samples of this stock will convince you that Acorn Index is, without question, the best all-around Index Bristol to be obtained.



LIBRARY INDEX BRISTOL

This grade is fine for general use not requiring great strength and durability. Quality has not been sacrificed to the extent of making the board undependable. We have Library Index in three good colors and white, in three weights. You will find every day uses for Library Index.



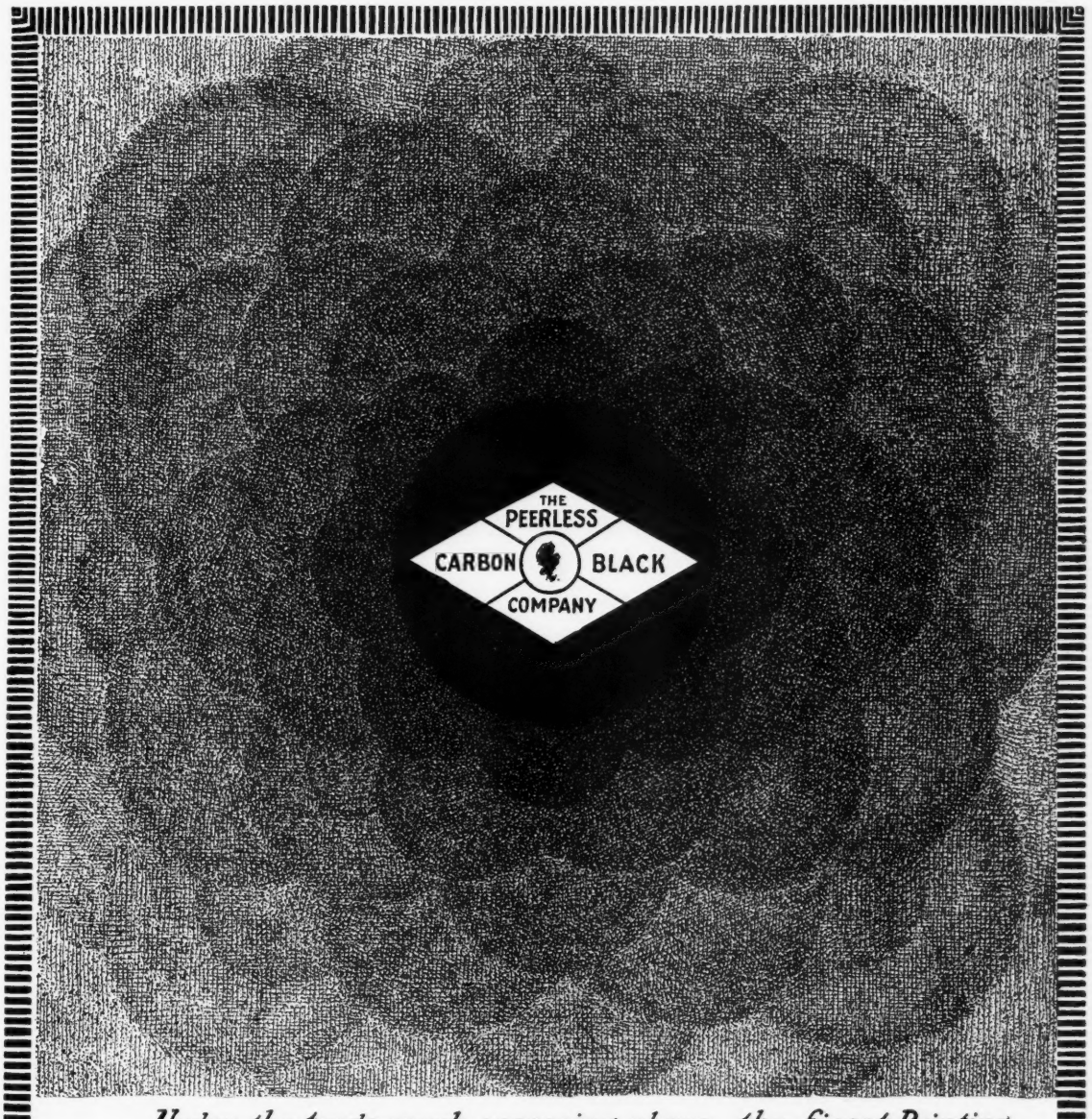
POLK INDEX BRISTOL

Polk Index Bristol is what you want if the cards are not to be handled repeatedly—where price is more of a consideration than quality, Polk Index Bristol will help you land the business. There are many purposes where high quality is not economy or good judgment, and on such Polk Index is the logical bristol to use.

SEND FOR FREE SAMPLES

Chicago Paper Company

805 S. FIFTH AVE. CHICAGO



Under the trade-mark appearing above, the finest Printing Ink Black is sold to Printing Ink Makers.

Peerless Black for thirty years has been used in making the finest Litho, Half-tone and Letter Press Inks.

Peerless Black makes easy flowing Inks that work smoothly and print with a clean, dense, black impression.

Peerless Black is the best Black for making quick drying Inks that require no slip-sheeting or for Inks used on fast presses.

Printing Ink Manufacturers who want to please critical Printers can do so by using Peerless.

Peerless Black used in Inks insures orders and re-orders from the most particular buyers of Printing Ink.

The Peerless Carbon Black Co., Ltd., Pittsburgh, Pa.

BINNEY & SMITH CO., *Sole Selling Agents*, 81-83 Fulton St., New York, N.Y.

63 Farringdon Street, London, E. C., England. 90 Rue Amelot, Paris, France.
W. Kohnk, Kaufmannshaus 179, Hamburg, Germany.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MILWAUKEE
133-135 Michigan Street

MINNEAPOLIS
719-721 Fourth St., So.

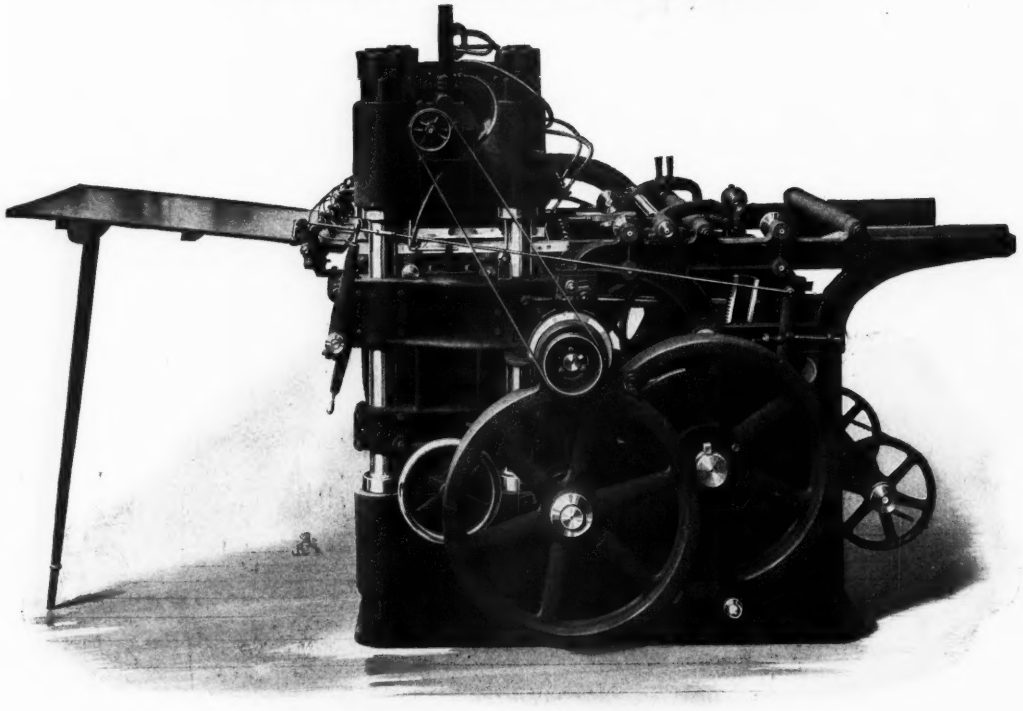
DES MOINES
609-611 Chestnut Street

COLUMBUS
307 Mt. Vernon Avenue


SPEED LIMIT
SPEEDLIMIT
BLACK INK
SPEEDLIMIT BLACK INK
PERMITS OF
PRINTING – TURNING –
PRINTING AND BINDING
ALL THE SAME DAY
EQUALLY GOOD
FOR HALF TONE WORK
WHEN SPEED IS NOT REQUIRED
THE
QUEEN CITY PRINTING INK Co
CINCINNATI
BOSTON
PHILADELPHIA
ROCHESTER
DETROIT
CHICAGO
ST. PAUL
MINNEAPOLIS
KANSAS CITY
DALLAS

The Seybold Four-Rod Embossing Machine

With Mechanical Feeding Device



Seybold Patents

Built in Four Sizes: 22 x 28, 26 x 33, 28 x 38 and 32 x 42 inches

Specially equipped for highest-class embossing on large sheets of labels and postal cards, calendars, catalogue and book covers, paper novelties, paper boxes, etc.

Guaranteed to give *absolutely perfect register* at a speed of from 840 to 1,200 impressions per hour, dependent upon the size and style of sheet being handled.

LET US SEND **FULL** PARTICULARS

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: NEW YORK, 151 West 26th St.; CHICAGO, 112-114 W. Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.; THE BARNHART TYPE FOUNDRY CO., 1102 Commerce St., Dallas, Tex.

Always on Live Copy
Is Continuous Production

THE Monotype is as nearly 100 per cent. efficient as a composing machine can be made.

It is the only composing machine that is always on live copy for it is the only machine that doesn't have to "back-track" for corrections; even the change of a letter by the slug method frequently requiring magazine, mold or other changes.



Monotype corrections are made by hand at the case, for a minimum correction cost.

Slug machine correcting and changing is a "back-tracking" system—and costs man and machine wages, plus lost time on a machine that should be on live copy.

Continuous Production sums up the work of the Monotype; for the keyboard is as simple as a typewriter and the caster is wholly automatic.

Lanston Monotype Machine Company
Philadelphia

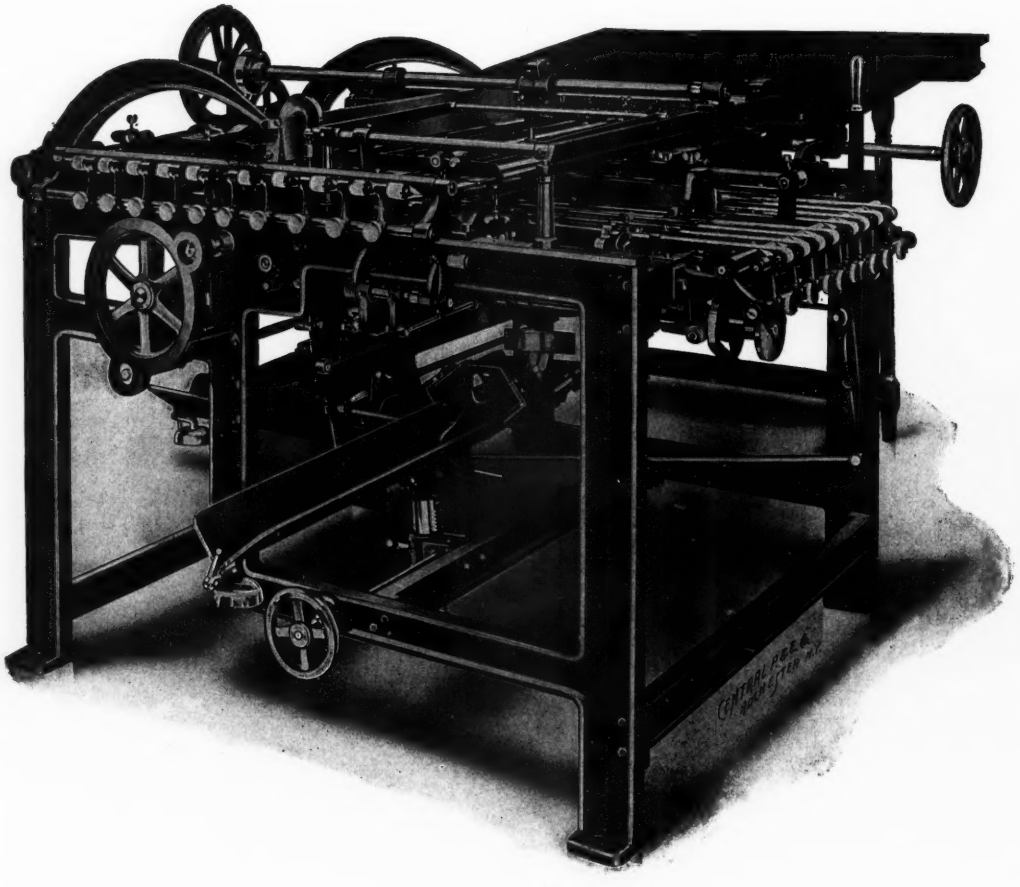
New York	Boston	Chicago	Toronto
World Building	Wentworth Building	Rand-McNally Building	Lumsden Building

Cuba, the West Indies and Mexico, A. T. L. Nussa, Teniente Rey No. 55, Havana

41

No. 133
Book and Catalog Folder

Write for Details



MADE BY

Brown Folding Machine Company

Erie, Pa.

NEW YORK, 38 Park Row
ATLANTA, GA., J. H. Schroeter & Bro.
CHICAGO, 343 South Dearborn St.
DALLAS, TEXAS, 1102 Commerce St.

Prizes Awarded

in the

Linotype Prize Competitions

The competitions closed on March 20, 1914. Nearly four hundred specimens were submitted. They came from widely separated points in the United States and Canada, and even from far-off Honolulu.

When displayed for the examination of the judges, they made an impressive exhibit of the wide range of work possible on the Linotype, and of the high quality of same.

Report of the Judges

MERGENTHALER LINOTYPE COMPANY.

Gentlemen:



N handing you herewith the list of the winners, the following facts may be of interest to the competitors:

Some 395 specimens were submitted. The Mergenthaler Company provided a room in which were placed five tables, which contained Classes A, B, C, D, and a special prize class, respectively. The judges took up the selection of each specimen in its respective class as coming within their idea of eligibility to award. This was done independently and without any preliminary discussion as to the standards upon which the selection should be made, so that each judge was acting entirely without knowledge of what was in the other's mind.

The selection of the special prize was the only case where an exception to this rule was made. The selection of this prize was unanimous.

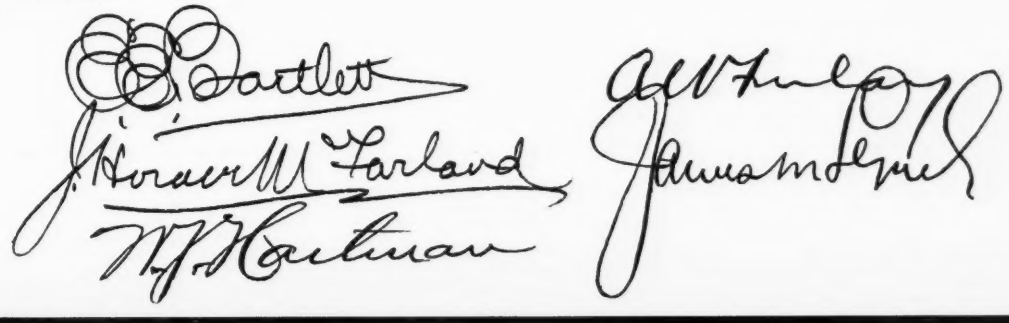
There were but two instances wherein knowledge of the competitors was apparent, i.e., in the case of The De Vinne Press, who received the first prize in Class C, for magazines, the specimen which was given the award being The Century Magazine, and in one other, where an imprint appeared as a part of the job.

When the judges had finished making their selections, sealed envelops containing the original entry forms, indicating who the competitors were, were sent for, and it was then for the first time discovered that The De Vinne Press had been given the award of the special prize. There was no mark of any kind whatsoever on this to indicate, nor was there on the Honorable Mention in this same class, which also fell to The De Vinne Press.

The judges were unanimous in their verdict that all freak and stunt type-setting ought to be eliminated, which was done, together with anything which, in the judgment of the judges, did not reflect the high standards of the Master Printer.

It may be interesting to know that in the independent selection all four of the judges had without consultation selected by number first and second prizes unanimously; three of the judges were unanimous without discussion in the selection of the two remaining classes in the first selection for elimination of the specimens.

There were many interesting and beautiful examples which demonstrated the possibilities of quality, versatility, and economy.



REFER TO GENERAL DIRECTIONS.

Extra Parts for Adriance Buckeye Spring Tooth Harrow.

Code Word.	References.	Part Number.	Price.	Name of Part.	
Suffugia	▲■★	T 23	1.00	**Rear, left, with trunnions,** 1897 only, 34⅜" long, for T10 on 15 and 17 Tooth.	Tooth Supporting Pipes.
Suffugimus ..	■	TA 23	1.00	**Rear, right and left, with trunnions,** 1898 to 1906, 31½" long, for T10 on 15 and 17 Tooth Harrow. See T25. See TC23.	Tooth Supporting Pipes.
Suffugiore ...	▲ ●	TB 23	1.00	**Rear, right or left, for tooth with turn at fastening end.** See TC23.	Tooth Supporting Pipes.
Suffugor	■	TC 23	1.00	**Rear, right or left, 1906 and later, for tooth with turn at fastening end.** Will replace TB23.	Tooth Supporting Pipes.
					See Specimen Cuts. See 82, 99, 111, etc.
Suffulta	●	T 24	.15	**Seat Piece for Tooth,** prior to 1906.	
Suffultius ...	▲ ★	T 25	1.00	**Tooth Supporting Pipe, rear, right, with trunnions,** 1897 only, 33⅜" long, for T10, 15 and 17 Tooth. See T23, TA23. No cut.	
Suffultus	★	T 26	.10	**Washer for Carrying Wheel,** with fork.	
Suffumabo ...	★	T 27	.25	**Adjusting Arm on Tooth Pipes.**	
Suffumat	▲ ●	T 27	.60	**Adjusting Bar,** prior to 1906, used with malleable Rack. No cut.	
Suffumatis ..	★	TA 28	.60	**Adjusting Bar,** 1906 and later, used with steel Rack.	
Suffument ...	●	T 29	.30	**Adjusting Lever Handle,** 28¾" long, 3 holes, 1897 only.	
Suffumetur ..	▲	TA 29	.30	**Adjusting Lever Handle,** 32" long, 3 holes, 1898 to 1904. See H1 and T29.	
Suffumigo ...	▲ ●	T 30	.35	**Adjusting Lever Socket,** 1897 only, 2 holes.	No cut.
Suffumo	■	TA 30	.35	**Adjusting Lever Socket,** 1 hole, 1898 and later.	
Suffundo	★	T 31	.15	**Locking Latch for Adjusting Lever Handle.**	
Suffurans ...	▲	32	.05	**Locking Latch Spring.**	
Suffuror	■ ●	T 33	.05	**Spring Holder on Adjusting Lever Handle.**	
Suffusco	●	T 34	.10	**Adjusting Lever Latch Rod,** 15" long.	No cut.
Suffusion	▲ ●	TA 35	.15	**Adjusting Lever Handle Latch.**	
Sufibus	■	T 36	.40	**Adjusting Lever Rack,** malleable, prior to 1906.	
Sufismo	●	TA 36	.40	**Adjusting Lever Rack,** steel, 1906 and later.	
Suflaban	■	T 37	.25	**Swivel Clevis for Frame.**	
Suflador	■ ●	T 38	.15	**Swivel Clevis Loop.**	
Suflais	▲	TA 39	.60	**Seat Supporting Arch.**	No cut.
Suflando	●	T 40	.15	**Socket for Seat Arch** T39. See TB40.	
Sufocando ...	▲ ★	TB 44	.10	**Hinge Eye Bolt,** with Nut, 1906 and later.	
Sufocares ...	★	TC 44	.15	**Hinge Pin,** 1906 and later.	
Sufocaste ...	■ ●	T 45	.20	**Hinge Piece,** double, prior to 1906.	
Sufolando ...	▲	T 46	.25	**Hinge Rod,** 1897 only, 40½" long.	
Sufolare	★	TA 46	.25	**Hinge Rod,** 1898 to 1901, 27½" long. Note description, two parts, same No.	No cuts
Sufolasti	■	TA 46	.25	**Hinge Rod,** 1901 and later, 26" long.	
Sufolatore ...	■ ●	T 47	.10	**Front Hinge Pieces,** 1897 only. Price is for one only.	

Pl. 127.

These specimens, No. 19, submitted by
THE DE VINNE PRESS,
Won the Special Prize of $500 in material
and $500 in cash

boar. The background in this and other mountings of the sword is formed by a design punched in very small circles, suggesting the so-called fish-roe pattern in the background of late Japanese sword guards. The hilt develops only one quillon whose tip is fashioned as a grotesque head. The branche bears rococo ornamentation, and at its tip, close to the pommel, a hound is sculptured in full relief. The fusée is of horn decorated below with a bronze ferrule. *This is margined with foliation.*

Inv. G 70.

Plate XXXI



Fig. 97

98 SWORD SICILIAN Early XIX Century

The blade is of the yataghan type, slightly concave in the profile of its cutting edge, and slightly convex along its back. The sides of the blade are ground with a single concave area in its outer (distal) two thirds. Near the back of the blade there is a long narrow groove extending from hilt to point. The blade is decorated by etching inlaid with gold, showing near the hilt the radiant sun and the inscription, "Viva Fernando IV. Re. Delle. Due. Sicilie." The inscription fixes the date of the object rather narrowly: Ferdinand IV (1751–1825) succeeded in consolidating the kingdom of the Two Sicilies in 1816.

The hilt is of ivory, flat-sided, wide in the pommel region, and mounted with transverse bands of silver. Of these the first incloses the base of the steel blade. The pommel appears only as the dilated ridges of the two ivory plates of the hilt. The last are

The Winners of $5800.00



Class A. Books and Catalogues

1st Prize	No. 32	Britton Printing Company, Cleveland, O.
2d Prize	No. 19	Lent & Graff, New York City
3d Prize	No. 11	A. B. Morse Company, St. Joseph, Mich.
Honorable Mention	No. 21	Price, Lee & Adkins, New Haven, Conn.

Class B. Miscellaneous Job Work

1st Prize	No. 55	E. M. Uzzell, Raleigh, N. C.
2d Prize	No. 57	Honolulu Star Bulletin, Honolulu, Hawaii
3d Prize	No. 50	Arizona Daily Star, Tucson, Ariz.
Honorable Mention	No. 25	Telegraph Printing Co., Harrisburg, Pa.

Class C. Magazines and Trade Journals

1st Prize	No. 17	The De Vinne Press, New York City
2d Prize	No. 3	Southgate Press, Boston, Mass.
3d Prize	No. 23	F. A. Munsey Company, New York City
Honorable Mention	No. 14	Lent & Graff, New York City

Class D. Tabular and Tariff

1st Prize	No. 26	Barclay Printing Company, Cincinnati, O.
2d Prize	No. 33	Cramer Printing Company, Crafton, Pa.
3d Prize	No. 34	Burt-Haywood Company, Lafayette, Ind.
Honorable Mention	No. 21	Telegraph Printing Co., Harrisburg, Pa.

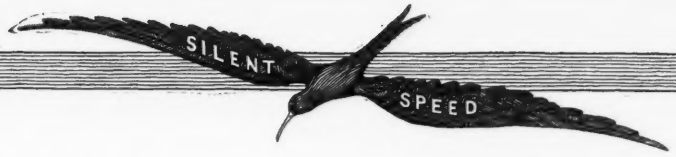
Special Prize

Winner	No. 19	The De Vinne Press, New York City
Honorable Mention A	No. 18	The De Vinne Press, New York City
Honorable Mention B	No. 5	Messenger Job Print, Owensboro, Ky.

To obtain Quality with Economy you must use the Linotype

Mergenthaler Linotype Company

Tribune Building, New York



SAVE SPACE!

YOUR floor area represents your field of operation; and the presses that you have, control the kind of business you can get. If you don't watch out eventually you will be cramped for room and be obliged to rent more space, move to larger quarters at great expense, or needlessly handicap your growth.

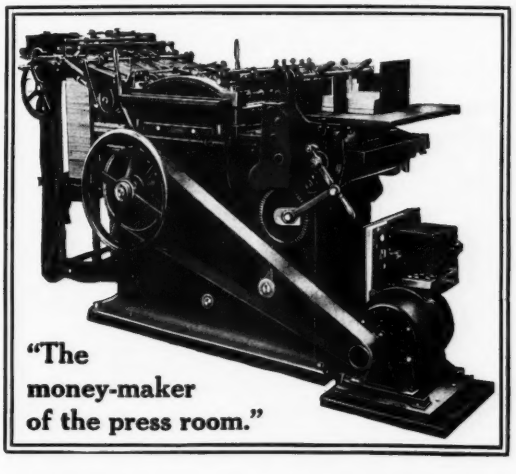
Add only to your printing equipment the machine that will reduce present costs and enable you to hold in reserve facilities that will take care of future and emergency demands. Install an AUTOPRESS—for instance, the Model A illustrated here. It will focus your money-making forces in a floor space of approximately 3½ ft. by 8 ft. It will do the work of four platens in the same given number of hours and produce a quality that the slow, hand-fed platens cannot surpass. Besides, it will take care of fully 90% of the runs in plants doing general commercial work.

The Model A AUTOPRESS

11x17 size of sheet.

Has a guaranteed speed of 5,000 impressions an hour.

Sells for $1750 f. o. b. New York, at terms that actually permit the machine to more than pay for itself from month to month.



"The money-maker of the press room."

Write for detailed information

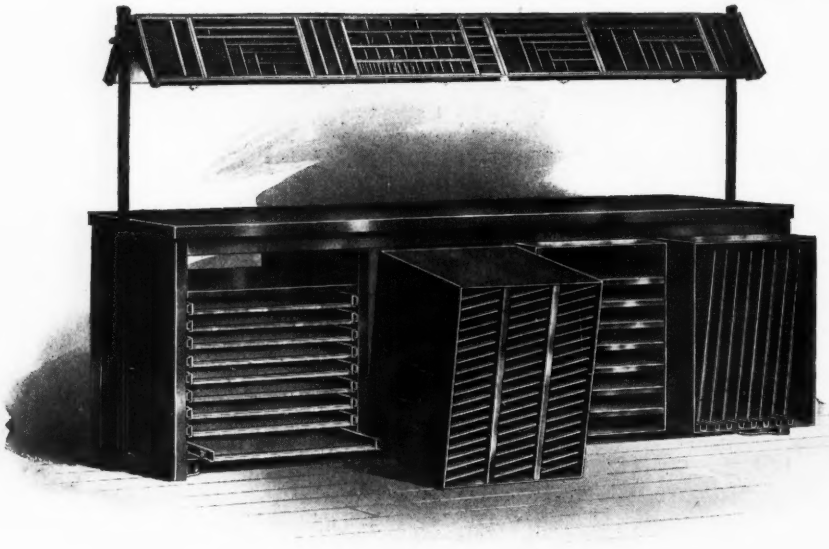
THE AUTOPRESS COMPANY

95 Madison Avenue, New York City

CHICAGO, 431 South Dearborn Street
BOSTON, 176 Federal Street
ST. LOUIS, 313 Fullerton Building
PHILADELPHIA, 1011 Chestnut Street
SAN FRANCISCO, Phelan Building

The Hamilton System
OF STEEL CONSTRUCTION
IS A UNIT SYSTEM

The Hamilton System of Unit construction represents the greatest advance in composing-room equipment for a generation. It is of the utmost importance to every printer considering the problem of plant betterment, with consequent cost reduction.



Showing the Holding Frame and Units in Process of Assembling

Units to accommodate every requirement of the job or newspaper composing-room are built in quantities. Each unit is an individual piece of furniture. The holding frames are also carried in stock in various lengths. The units and frames can be quickly assembled and the largest orders can be filled on short notice.

Printers equipped with furniture built on the Unit System can change the arrangement of the component parts at small expense as the necessities require.

Note the letter here reproduced showing the experience of the Milwaukee Sentinel. A moment's consideration should convince any thinking printer of the importance of the Unit System as it can be applied to his own office.

It is safe to assume that only steel furniture in unit construction will be sold to printers within the very near future.

RECENT INSTALLATIONS

Daily News, Minneapolis, Minn.— Complete composing-room equipment in all-steel construction. Sold through Barnhart Brothers & Spindler, St. Paul, Minn.

Daily News, Omaha, Neb.— Complete composing-room equipment in all-steel construction. Sold through Barnhart Brothers & Spindler, Omaha, Neb.

State Printing Office, Topeka, Kan.— Complete outfit of composing-room furniture in all-steel construction. Designed and laid out by the Efficiency Department and sold through the Kansas City branch of the American Type Founders Company.

The Price, Lee & Adkins Printing Co., New Haven, Conn.— Galley Storage Outfit. Cabinets of wood construction; galleys one-piece pressed-steel construction. Sold through the American Type Founders Company, New York.

THE MILWAUKEE SENTINEL.
MILWAUKEE, March 21, 1914.

Hamilton Mfg. Co., Two Rivers, Wis.:

GENTLEMEN,— Kindly accept my thanks for the prompt manner in which you responded with regard to the changes which we have in mind in the equipment which you are making for us.

Before we placed our order with you, your Mr. Suddard told us a great deal about the advantages of the Unit System. I must admit that I was somewhat skeptical as to whether it would work out as nicely as he represented, but all doubt has now been eliminated.

You will recall that our order was based entirely on a seven-column paper. Since that time we have decided that we might as well prepare ourselves for the future in the event of our ever going to eight columns.

To our great surprise, we found that the change could be made without any serious trouble, although the furniture was practically finished when we made our request.

This certainly demonstrates the success of the Unit System.

I want to thank you again for the promptness with which this matter has been handled. Yours truly,

JOHN POPPENDIECK, JR., *Business Manager.*

New catalogs now ready and sent for the asking

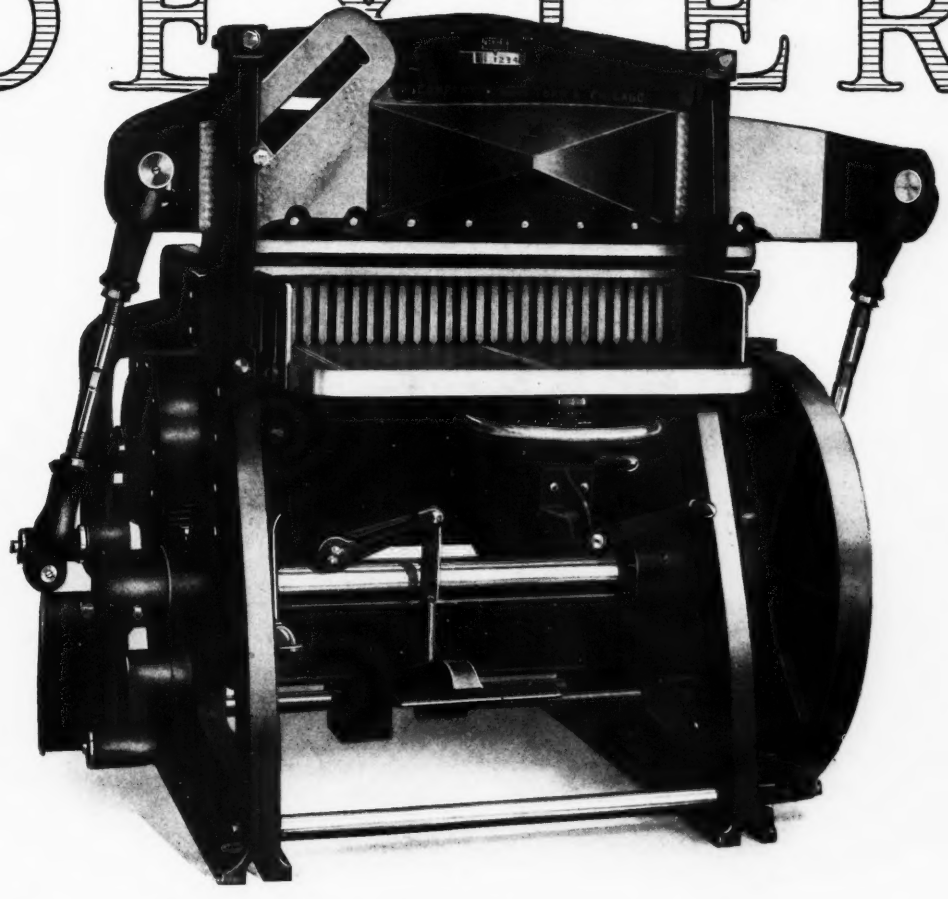
THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

HAMILTON GOODS ARE CARRIED IN STOCK AND SOLD BY ALL PROMINENT TYPEFOUNDERS AND DEALERS EVERYWHERE

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer

DEXTER



THE DEXTER ORIGINAL CUTTER DESIGN IS SO SUCCESSFUL THAT IT HAS NEVER BEEN CHANGED

The basic principles of construction are simplicity, strength, accuracy and rapidity, and years of the most severe tests prove that Dexter Cutters never fail to give satisfactory results, with a minimum expenditure of labor and at a low operating cost.

The Dexter Automatic Clamp Cutting Machines are designed in accordance with recognized traditions of manufacture, and numerous exclusive features make them the best cutting machines ever produced. The exceedingly large factor of safety, the excessive provisions against wear, and the convenient location of controlling devices, fit the Dexter Cutters for long, constant and varied service.

WRITE FOR COMPLETE DESCRIPTIVE CATALOGUE

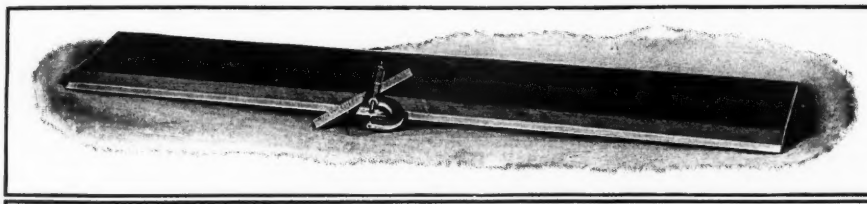
DEXTER FOLDER COMPANY

NEW YORK

FOLDERS, CROSS CONTINUOUS FEEDERS, RE-LOADING FEEDERS, INSERTING, COVERING AND WIRE STITCHING MACHINES AND CUTTERS

BOSTON DALLAS | PHILADELPHIA TORONTO | DETROIT ATLANTA | CHICAGO SAN FRANCISCO

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 29 Murray Street
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

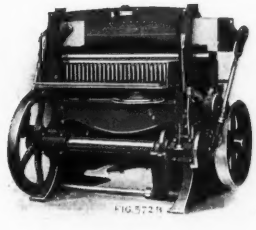
First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

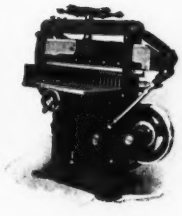
COES is Always Best!

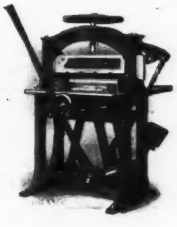
OSWEGO

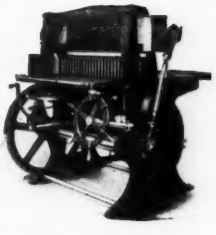
YOU GO
(if You are Wise)

For Your Eyes, To an Oculist; *For Law*, To a Lawyer;
For Cutting Machines, To a Specialist.


Oswego Auto


Oswego Power


Oswego Lever


Oswego Semi-Auto

Cutting Machines Exclusively—Ninety Sizes and Styles—16-inch to 84-inch
For Paper, Board, Cloth, Foil, Celluloid, Leather, etc., etc.

CONCENTRATION

on a single line secures you the most expert and efficient service. Oswego service is highly specialized cutting machine service. Oswego and Brown & Carver cutting machine service has nearly half a century's experience perfecting it. It will be a pleasure to build for you an Oswego machine, adapted to your exact needs, which will increase your profits.

OSWEGO MACHINE WORKS

NIEL GRAY, JR., Proprietor.

OSWEGO, N. Y., U. S. A.

EVERY PRINTER

Should Read and Profit by These Letters Written by Other Printers

The importance of the letters reprinted below is greatly enhanced by the fact that they were written without any solicitation upon our part.

Runs It Day and Night — Ordering More

Kimble Electric Co., Chicago, Ill.

Gentlemen:—About a year ago we installed one of your ¼ h.-p. friction-drive motors to drive platen, 8 x 12. It has been running day in and day out during this time without a particle of trouble. We are so well pleased with this motor that we have placed orders with our local electric dealers for three more motors to drive our job presses—⅓ h.-p., ¾ h.-p. and 2 h.-p., latter for cylinder press, all, of course, variable-speed.

Mail catalog and place our name on mailing-list.

Please furnish us with name and address of Pacific Coast representative and advise if he carries your motors in stock.

Very truly yours,
(*Signed*) H. L. Allen, Mgr.,
Ontario Publishing Company,
Ontario, California.

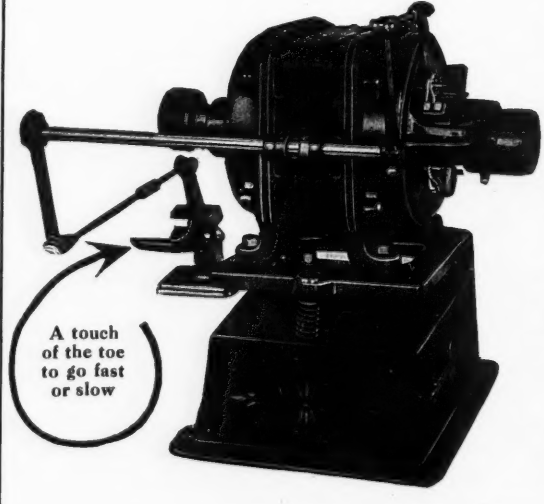
Everybody Happy When They Pay for a Kimble

Kimble Electric Co., Chicago, Ill.

Gentlemen:—Enclosed herewith you will find our check for $55.00 for the ¼ h.-p. motor recently purchased of you.

The motor is giving the best of satisfaction and we would not be without it under any consideration.

Very truly yours,
(*Signed*) H. E. Hornor,
The Journal and Times,
Fonda, Iowa.



Has Used Kimbles for Five Years. Is He Pleased? Well, Read!

Kimble Electric Co., Chicago, Ill.

Gentlemen:—Please send us one-half dozen tension springs and four thumb-nuts that fasten springs to. These springs are used for keeping brushes close to face of commutator. We have been using three of your motors for about five years and they are far superior to anything we have ever used.

Courteously,
(*Signed*) Guy Johnson,
Guy Johnson Printing Co.
Lexington, Ky.

KIMBLE
JOB AND CYLINDER PRESS
MOTORS

Single-Phase, Variable-Speed Alternating-Current

Kimble Motors increase the efficiency of each press at least 20% over ordinary alternating-current motor drive and about 35% over line-shaft drive.

This great increase in efficiency is due to the wide range of speeds and the finely graduated steps. Kimble Motors give any speed from 500 to 3,000 I. P. H. The feeder can get exactly the speed for turning out any work in the best and speediest manner. The increase in speed is made in steps from 40 to 80 I. P. H. The feeder can increase speed by imperceptible steps while he is warming up to the work.

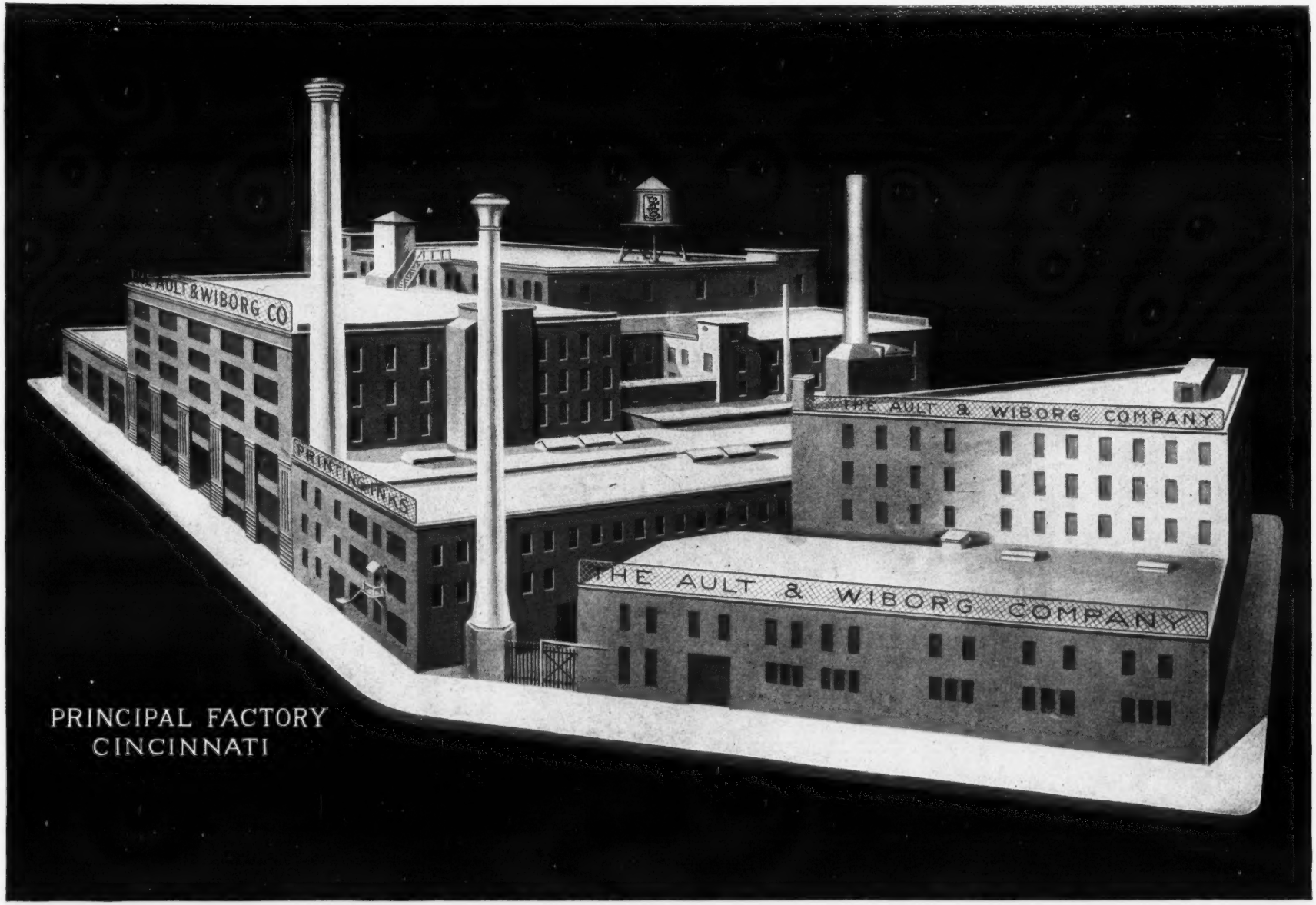
Kimble Motors are also the only alternating-current motors that reduce current consumption in direct proportion to every speed reduction. The saving in current alone will pay 10% monthly dividends on the cost of a Kimble.

Kimbleize Your Plant!

Run your job and cylinder presses, your binders, stitchers, folders, etc., with Kimble Motors. It is the most satisfactory, efficient and economical way. Write for the Red Catalog, which gives interesting facts about electric-drive in printing-plants.

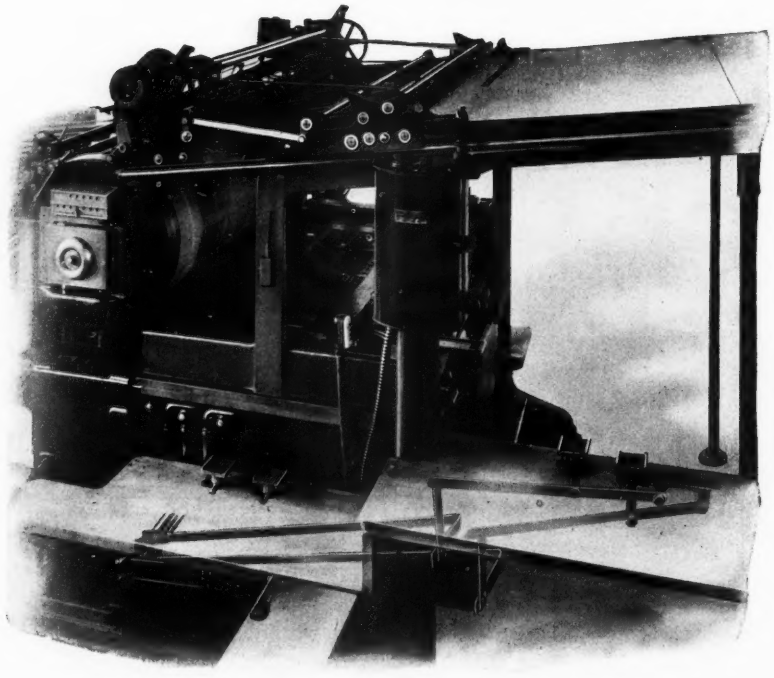
KIMBLE ELECTRIC COMPANY

635 NORTH WESTERN AVENUE, CHICAGO



PRINCIPAL FACTORY
CINCINNATI

The Hardie Semi-Automatic Press Feeder



The Hardie Semi-Automatic Feeder gives the following Results:

Register .	100 per cent accurate.
Production	20 per cent increase.
Waste .	Reduced to minimum.
Labor .	Work of feeder made easier.
Time .	20 per cent gain on Feeder, Pressman and Press.
Overruns .	Eliminated, so far as providing against waste.
Estimating	Much more accurate.
Colorwork	Made perfectly simple.

In asking for quotations give make and size of press. Complete instructions given for installation and use.

SEND FOR CATALOGUE—MENTION INLAND PRINTER

HOBBS MANUFACTURING COMPANY

WORCESTER, MASS., U. S. A.

INTERTYPE

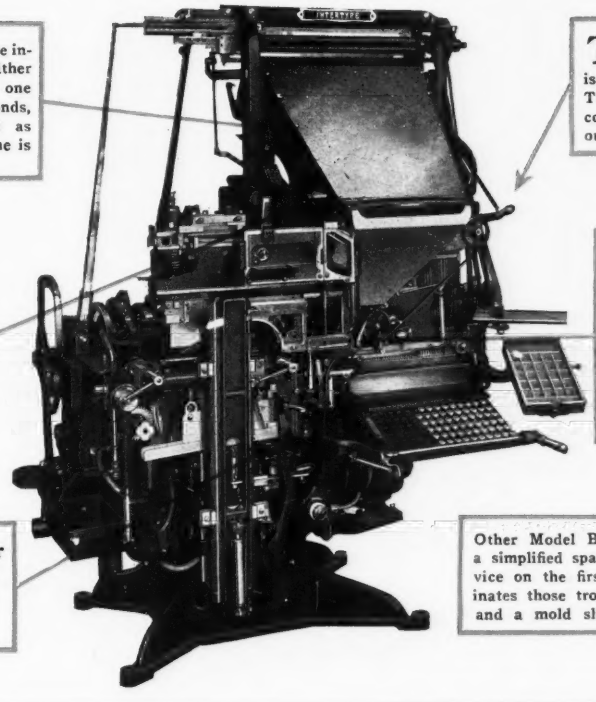
Model B

A Simplified Multiple Magazine Composing Machine

THE magazines are interchangeable. Either can be removed by one man in twenty seconds, from the rear—just as the Model A magazine is removed.

A New Font Distinguisher
The operator can adjust it in an instant—from the front of the machine.

Universal Ejector
With solid blades for all measures—Can be set instantly from the operator's chair.



THE change from one magazine to the other is made in a second. There are no fragile or complicated parts to get out of order.

A new device in the assembling elevator enables the operator to set italic and mixed lines with perfect ease. It can be set instantly to raise a single matrix, or any number of matrices, to the auxiliary position. The chute spring is another distinct improvement.

Other Model B improvements include a simplified spaceband box, a new device on the first elevator which eliminates those troublesome spring pawls, and a mold slide safety lock.

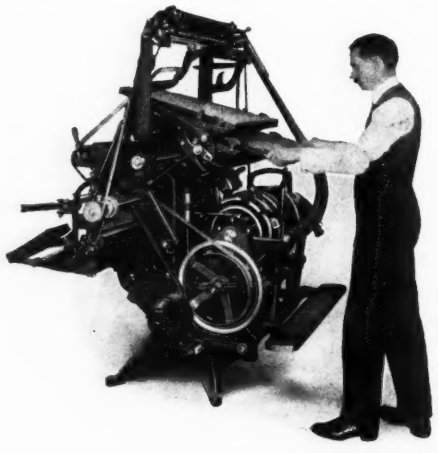
THIS machine is equal to our single magazine Model A in speed and in every other particular—Equipment includes two fonts of two-letter matrices and two universal molds—Price, $2750 f. o. b. Brooklyn, N. Y.

READ THE FOLLOWING PAGE

INTERTYPE Model B

—the first multiple magazine composing machine designed for high speed and simplicity of operation—the first to have a simple escapement and a satisfactory magazine shifting mechanism—the first machine from which BOTH magazines are quickly and easily removable.

Price, $2750



Removing the lower magazine—Either magazine can be removed and replaced in twenty seconds

No One Now Need Buy Monopoly Machines

Our Model A Single Magazine Intertype has been successful because of its pronounced superiority to any other composing machine on the market.

It has successfully met the competition of seven different models of single and multiple magazine line casting machines.

It has given the Intertype a reputation for superior quality which all the unfair attacks of our competitor cannot injure.

Now that there is a Multiple Magazine Intertype on the market, equal in every particular to the Model A and superior to it in versatility, no printer need look to the former monopoly for a composing machine for any kind of work.

"INTERTYPE" MEANS "THE ACME OF HIGH QUALITY"

Write to our nearest Agency for catalogues

INTERNATIONAL TYPESETTING MACHINE CO.

WORLD BUILDING, NEW YORK CITY

CHICAGO: Rand-McNally Building
CANADA: Miller & Richard
CUBA: Vilaplane & Arredondo
NORWAY: Hansen & Skotvedt
SAN FRANCISCO: 86 Third Street
ARGENTINA: Bromberg & Co.
SWEDEN & FINLAND: Aktiebolaget Gumælius & Komp.
DENMARK: F. L. Bie
ENGLAND: H. W. Caslon & Co., Limited
NEW ORLEANS: 316 Carondelet Street
AUSTRALASIA: Alex. Cowan & Sons, Ltd.
HOLLAND: A. van der Valk
SOUTH AFRICA: John Dickinson & Co.

CAST ON SCRIPT LINE

CLOISTER OLDSTYLE

THE LATEST AMERICAN TYPE FACE

PATENT APPLIED FOR

72 Point — 4 A $6 80 6 a $5 35 $12 15

HUMBLE Composer

42 Point — 7 A $4 05 12 a $3 75 $7 80

UNIQUE MODES
Delight Careful Buyer

14 Point — 22 A $1 95 42 a $1 90 $3 85

SPRINGTIME PRODUCTIONS
Herewith is presented to typographers and advertisers a design of great charm combined with the distinction required by discerning purchasers of type values

36 Point — 8 A $3 65 13 a $3 20 $6 85

SPLENDID EXHIBIT
Neatly Executed Booklets

12 Point — 24 A $1 70 47 a $1 80 $3 50

MODERN PRINTING ENHANCED
Purple violets peeping from their cool beds of complementary green leaves every spring suggest a charming harmony of color which may be used $1234567890 quite effectively

60 Point — 5 A $6 25 7 a $4 60 $10 85

Enlightened DESIGNER

10 Point — 25 A $1 50 50 a $1 55 $3 05

PRINTING DISTINCTION REQUIRED
Cloister Oldstyle strikingly combines charm and legibility and possesses those attractive attributes which make its beauty and freshness a continual source of satisfaction to every progressive printer

30 Point — 9 A $2 75 14 a $2 50 $5 25

DEMAND EXCELLENCE
New Cloister Oldstyle Satisfies

8 Point — 28 A $1 40 56 a $1 40 $2 80

OPTIMISTIC REFLECTIONS CONTRIBUTED
Standing upon the threshold of this wonderful season of spring we cannot but feel some of the vernal infusion of the sunshine's optimism. This is the actual dawn of the year of life. Get the hope-spirit in your printing business

24 Point — 10 A $2 35 18 a $2 05 $4 40

COMMEND FINE SPECIMENS
Numerous Qualifications Discernible

6 Point — 32 A $1 30 60 a $1 20 $2 50

PROSPEROUS PRINTERS STUN HUMOROUS PRESS
The sunshine of changed and bettered conditions is responsible for the printer's curtailment of publicity at the hands of the humorists. Funmongers have recently turned to aviation where there is greater discomfort to work upon. This does not mean that printers should sit back in upholstered chairs and gaze long and dreamily through rose-stained glasses at those $1234567890 spectres called air castles

18 Point — 16 A $2 05 30 a $2 00 $4 05

CONCERNING PRINTING METHODS
Modern typographical experts study the practical importance of harmonious design and simplicity

48 Point — 6 A $5 00 10 a $4 40 $9 40

EMINENCE Quickly Obtained

OLDSTYLE FIGURES 1234567890 ARE PUT UP WITH EACH FONT. LINING FIGURES ARE PUT UP IN SEPARATE FONTS AND FURNISHED ONLY WHEN SPECIALLY ORDERED
CLOISTER TITLE AND CLOISTER OLDSTYLE ITALIC READY IN MAY

AMERICAN TYPE FOUNDERS COMPANY, Originator

Free to Printers



No. 103 I—Size 3 in. Wide by 1½ in. High

Until our supply is gone we will send this mounted Menu electro to any printer who asks for it on his letterhead and sends 12 cents to cover clerical work and postage. Order by number (103 I.)

Would you like samples of advertising matter we furnish printers using Old Council Tree Bond?

Neenah Paper Company
Neenah Wisconsin

Manufacturers of

OLD COUNCIL **TREE BOND**

NEW YORK RED

An ink which is giving perfect satisfaction to its hundreds of users throughout the country.

A very bright color with excellent working qualities.

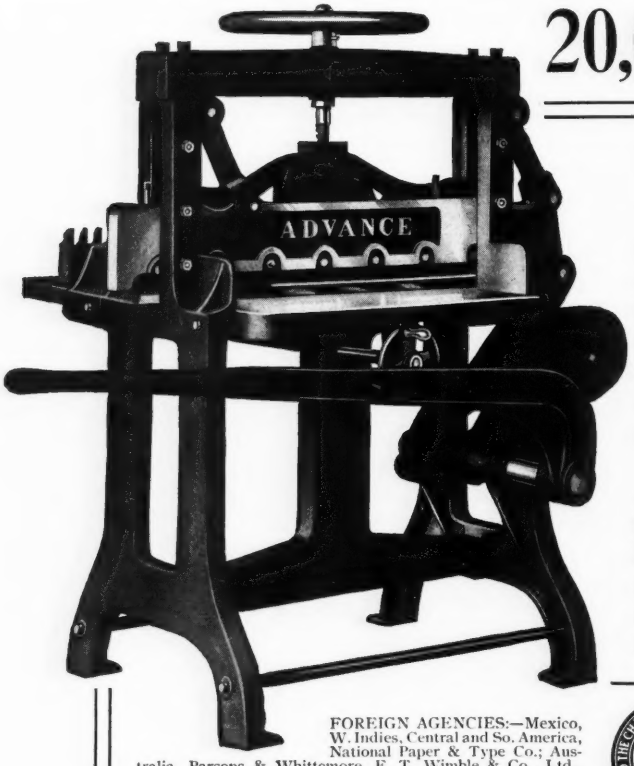
Does not skin in the can nor in the fountain.

Absolutely no waste—Consequently very economical.

An ink which every office should use.

Southern Oil & Ink Co.
10-12 Vandewater St., New York
SAVANNAH NASHVILLE

20,000 Advance Cutters



MORE than 20,000 Advance Lever Paper Cutters are "slicing" up paper at the rate of four million pounds a week or two hundred million pounds per year. If the sheets were all 24 x 36 inches in size and were laid out singly, they would make a pathway nearly two miles wide around the earth at the equator. Or, if placed in one pile, they would make a tower one hundred and twenty-five miles high.

There are substantial reasons for the world-wide popularity of ADVANCE CUTTERS, fully explained in our new paper cutter catalogue—sent postpaid to any address on request. Write to-day. Advance Cutters are carried in stock and for sale by type founders and dealers in all principal cities.

FOREIGN AGENCIES:—Mexico, W. Indies, Central and So. America, National Paper & Type Co.; Australia, Parsons & Whittemore, F. T. Wimble & Co., Ltd., Sydney, Alex. Cowan & Sons, Ltd., Melbourne, Sydney and Adelaide; So. Africa, Wm. Dawson & Sons, Ltd., Cape Town.

The Challenge Machinery Company *Grand Haven, Michigan*
Chicago Salesroom, 124 S. 5th Ave.

DENNISON'S P OP STANDARD

Dennison QUALITY

Consider the Profit

The up-to-date printing houses are carefully considering all elements entering into the cost. Just as much consideration should be given to the question of profit.

Shipping Tags

Whether the tags are a large or small item in your shop, you should remember that it costs just as much to print and sell a cheap tag as it does a good one and the profit is much smaller on the cheap tag.

Sell Your Customer

Dennison's
TRADE MARK

Standard All Rope "P Quality" Tags

Dennison Manufacturing Co.
THE TAG MAKERS

Boston New York Philadelphia
Chicago St. Louis
London Berlin Buenos Aires



PROMOTED!
From Printer to Advertising Man

The chief has just sent for this young man to promote him from printer to advertising man. The young man's knowledge of printing and type effects, plus his I. C. S. training in advertising, make him particularly fitted for the new position.

Any ambitious printer can win a good position as advertising man, through I. C. S. help. *You* can. Advertising is work that you will like; and the I. C. S. way to learn how to do it will interest you immensely.

The I. C. S. takes you every step of the way—teaches you the science of type and layouts—shows you how copy is written for big national advertisers—how inquiries are followed up—illustrations made by commercial artists—mediums selected—catalogues and booklets written—sales increased—*everything* from borders to managing a national advertising campaign.

The way is easy. The I. C. S. way is endorsed by leading advertising men everywhere. All you have to do to learn how the I. C. S. can help you is to sign and mail the attached coupon to-day. Doing this costs you only the postage. You assume no obligation.

Send the coupon NOW

International Correspondence Schools
Box 1207, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name _____

St. and No. _____

City _____ *State* _____



It's In the Make

Ample machine facilities is a good talking point for business, but the character of product depends upon the knowing how to "do things."

Perfect Made Plates Save Money in the Pressroom

We use extra heavy shell plates, which means long and perfect service.
Too little attention is paid to the *shell* feature of the average electrotype.

When once you try our *extra heavy shell*, you will use no other.

OUR LEAD MOULDING PROCESS is a dependable method of obtaining perfect reproduction and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

Our Entire Plant Is Fully Equipped

with new and modern machinery, and in the hands of expert workmen.

Phone Franklin 2264. Automatic 53753
We will call for your business.

American Electrotype Company

24-30 South Clinton Street, Chicago

BLOMGREN BROS. & CO.

Established 1875

Designers
Engravers
Electrotypers
Nickeltypers

512 SHERMAN ST.
CHICAGO

TIME IS THE CHIEF COMMODITY

The amount of cash paid for labor and service on a time basis exceeds that paid for any other article of merchandise in the markets of the world.

And yet there is no other item of commerce so carelessly weighed or measured.

Also, there is no other article of value so recklessly wasted.



THE CALCULAGRAPH

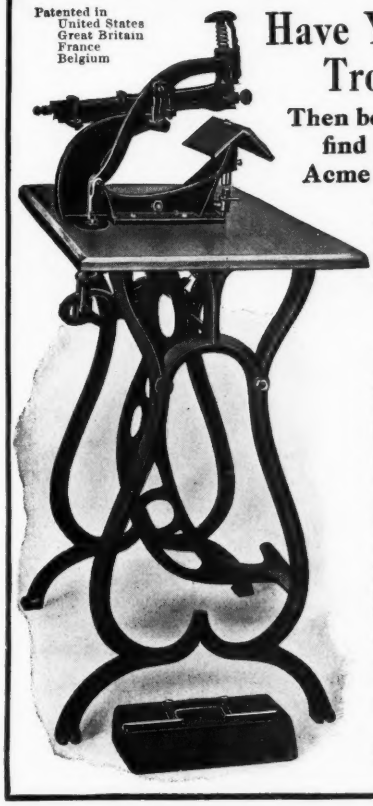
is a scientific instrument for measuring and recording time. It records both the time of day and the *elapsed time* (actual working time)—the time you sell or pay for.

Used in your factory it will insure accuracy and save a lot of money. Our booklet, "Accurate Cost Records," tells about it.

CALCULAGRAPH COMPANY

1460 Jewelers Building, New York City

Patented in
United States
Great Britain
France
Belgium



Have You Staple Troubles?

Then be cost-wise and find out what the Acme will do for you

Your success in keeping down cost of production depends largely upon machine efficiency—and the Acme answers the call.

The Acme Binder No. 6

has stood the test alongside all legitimate competition, and wherever known its product is conceded the *very highest quality.*

A good stapling machine helps to secure business and, better still, to keep it. The Acme is for sale by printers' supply houses throughout the United States.

The Acme Staple Machine Co., Ltd.

112 North Ninth Street, Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

Dinse, Page & Company

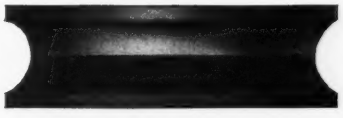
Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

JUST telephone the nearest hardware man and say that you would like one of the

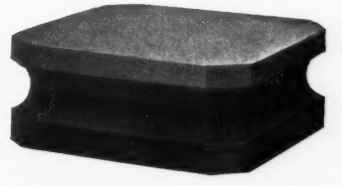
Carborundum Machine Knife Stones



Explain that it is the round stone, coarse grit one side, to bring the blade to an edge—one side fine grit, to make the edge keen and smooth.

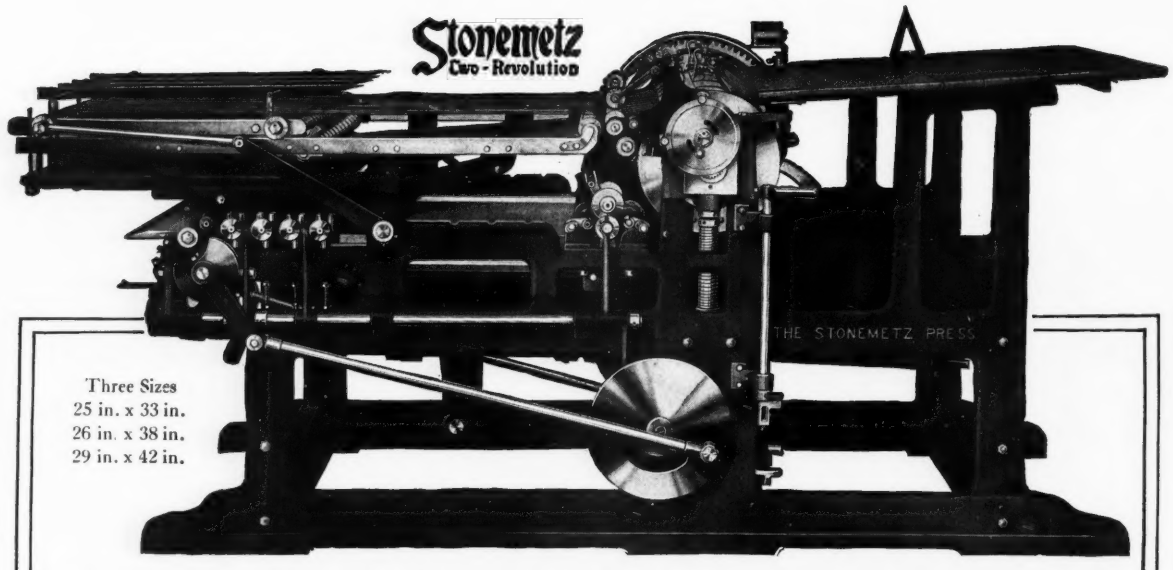
The Stone that will postpone the need of grinding, save time, save your stock.

Made in two shapes, round and square, each grooved to protect the fingers, and you don't need to take the blade from the machine while you sharpen it.



If the hardware man shouldn't happen to have it, send direct, either shape, $1.50

The Carborundum Company
Niagara Falls, N. Y.

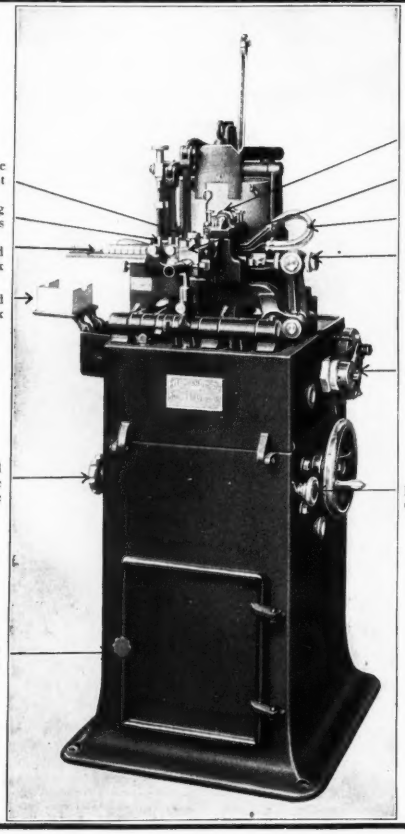


Three Sizes
25 in. x 33 in.
26 in. x 38 in.
29 in. x 42 in.

THE STONEMETZ Two-Revolution Cylinder Press embodies the latest and most practical ideas of two-revolution cylinder press construction. Rigid impression, perfect register, splendid ink distribution, unfailing printed-side-up (carrier) or printed-side-down (fly) sheet delivery, and a guaranteed speed of from 2,000 to 2,500 impressions per hour. It is easy to operate and will turn out the finest grade of half-tone and close-register colorwork. Sold and guaranteed by type founders and dealers in all principal cities. Write for descriptive matter.

FOREIGN AGENCIES:—Mexico, W. Indies, Central and So. America, National Paper & Type Co.; Australasia, Parsons & Whittemore, Sydney; Italy and So. Europe, Berger & Wirth, Florence; So. Africa, Wm. Dawson & Sons, Ltd., Cape Town; Germany, Holland and Denmark, Strubelt & Jenner, Barmen.

The Challenge Machinery Company Grand Haven, Mich., U. S. A.
Chicago Salesroom, 124 So. Fifth Ave.



COMPARE THIS MACHINE WITH ANY OTHER TYPECASTER

NOTE the points of superiority, consider the simplicity, range, and speed of this machine—and then ***see it in operation,*** and you'll decide that when it comes to typecasting, the Thompson is the ***best on the market.*** Notwithstanding all this, it costs $500 ***less*** than any typecaster ever offered to printers. That accounts for the fact that there are ***more Thompson Typecasters*** in use today than any other make of typecaster. Let us send you samples of type and our catalogues of matrices, showing over five hundred fonts and faces to select from. Machines and matrices ***rented*** or ***sold.***

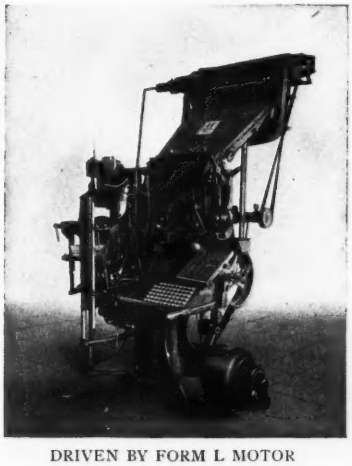
Thompson Type Machine Co.

624-632 S. Sherman Street, Chicago

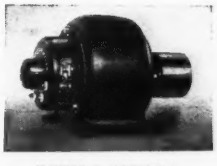
ENDORSED AND SOLD BY THE MERGENTHALER LINOTYPE CO.

More Than Two Thousand Crocker-Wheeler Motors Used By These Six Firms

U. S. Bureau of Engraving and Printing, Washington, D. C.
American Bank Note Company - New York City
American Type Founders Company - Chicago, Ill.
R. R. Donnelley & Sons Company - Chicago, Ill.
Government Printing Office - - Washington, D. C.
American Colortype Company - Chicago, Ill.



DRIVEN BY FORM L MOTOR



FORM L MOTOR

We could list hundreds of prominent printers who use Crocker-Wheeler Motors throughout their plants.

The Crocker-Wheeler Company has been making motors for printing-plant requirements for more than 26 years, with the result that their motor is now known as the "No Trouble Motor." The above concerns are no longer experimenting. When they buy motors they want the best they can get for their money.

The Crocker-Wheeler form L Motor is suitable for application to such machines as require 7½ H.-P. or smaller. Customers' tests on these motors prove them to be, as claimed, the most efficient ones on the market. This quality means dollars to you whether you buy your power or generate it yourself.

Our Bulletin No. 157E will give you more detailed information on motors for the printing trade.

Standard Stock Motors Ready for Immediate Shipment

CROCKER-WHEELER COMPANY

AMPERE, NEW JERSEY

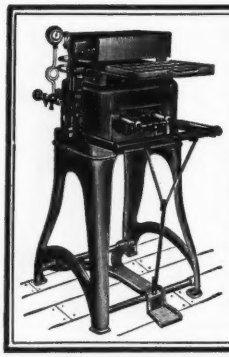
Ampere, N. J.	Boston, Mass.	Cincinnati, O.	Detroit, Mich.	Los Angeles, Cal.	New York, N. Y.	Salt Lake City, Utah
Baltimore, Md.	Charleston, S. C.	Cleveland, O.	Huntington, W. Va.	Newark, N. J.	Philadelphia, Pa.	San Francisco, Cal.
Birmingham, Ala.	Chicago, Ill.	Denver, Colo.	Indianapolis, Ind.	New Haven, Conn.	Pittsburg, Pa.	Syracuse, N. Y.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

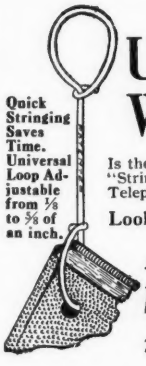


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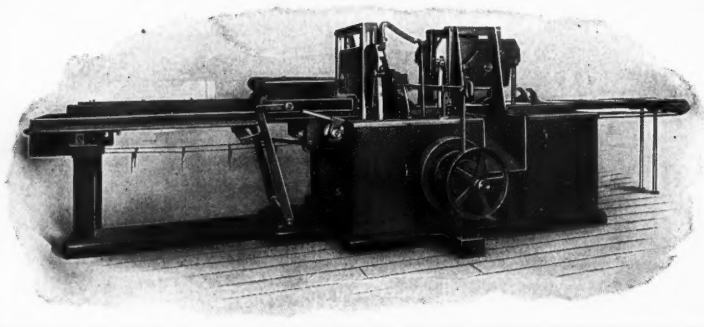
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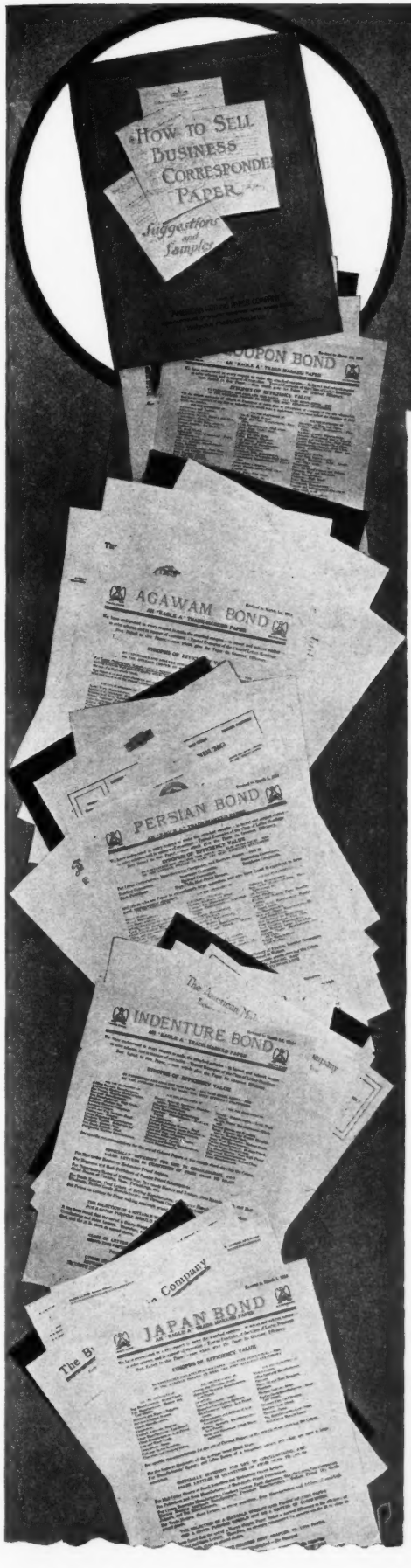
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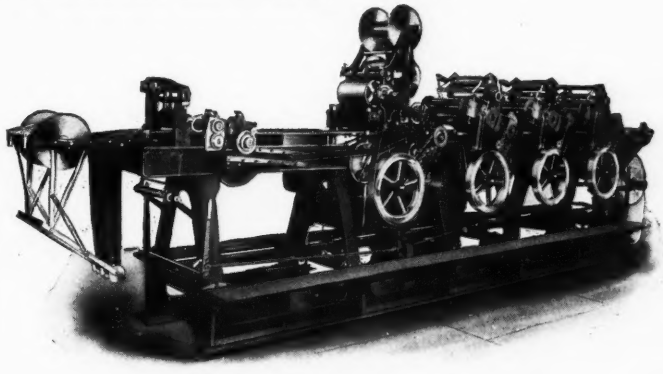
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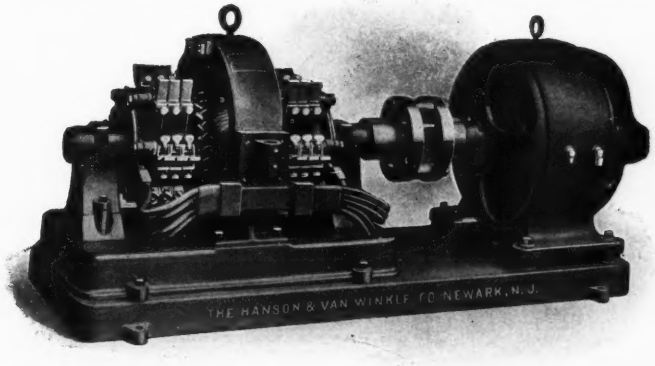
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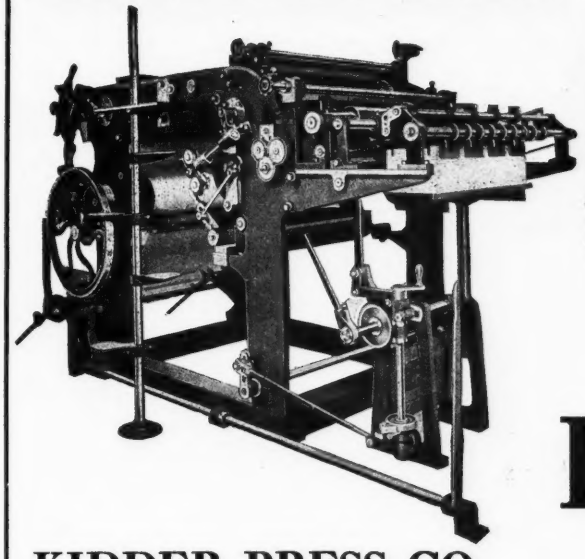
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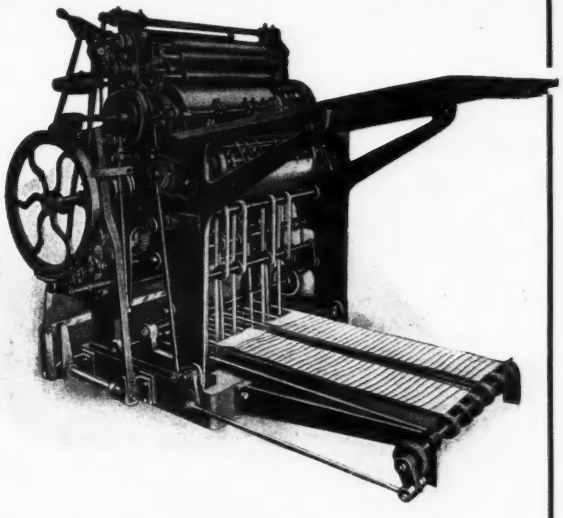
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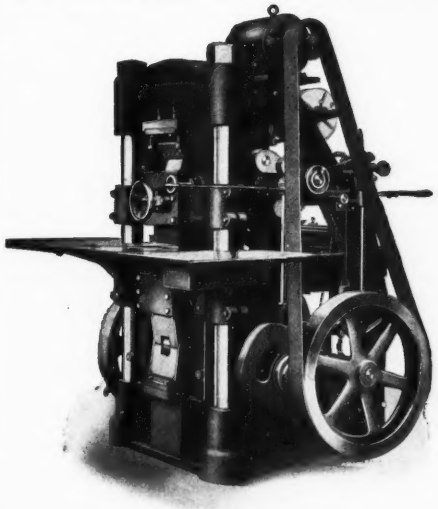
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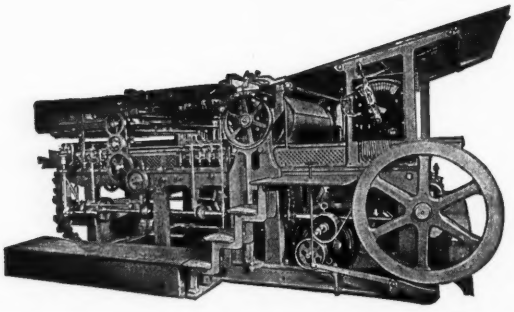
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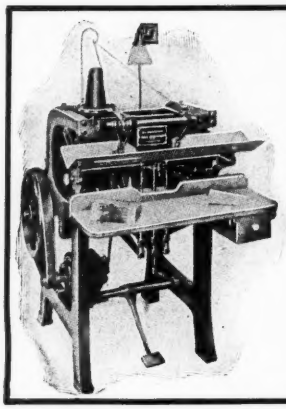
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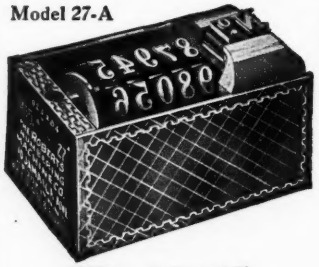
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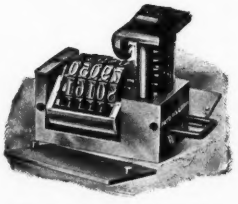
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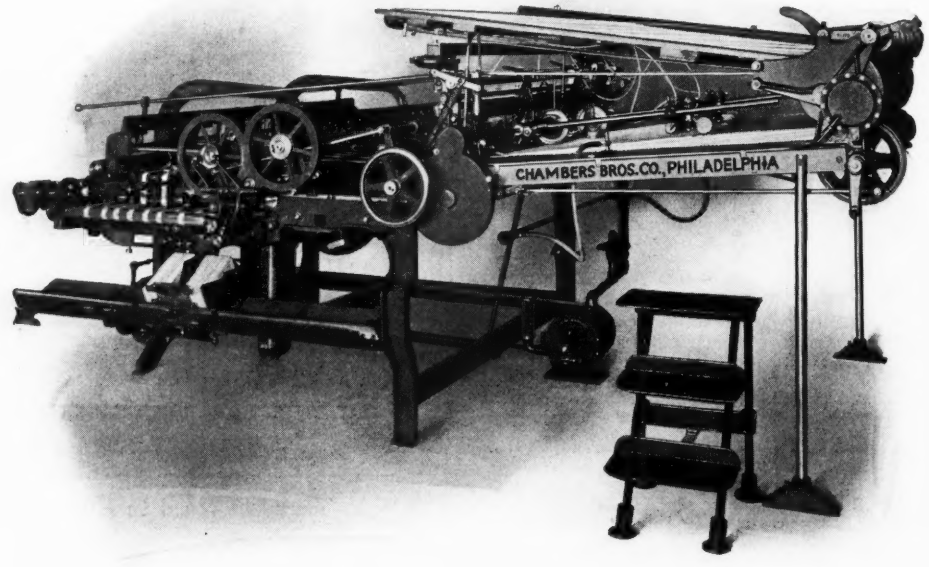
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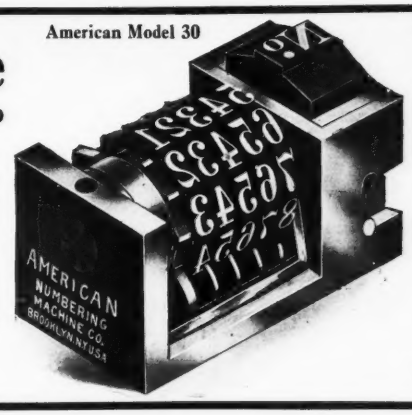
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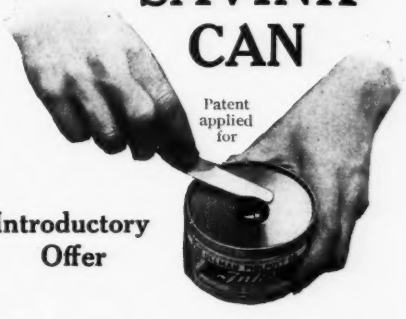
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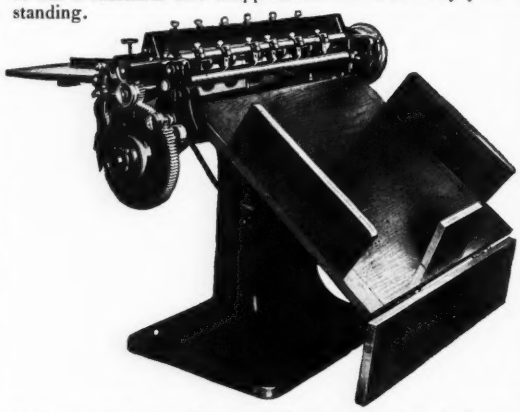
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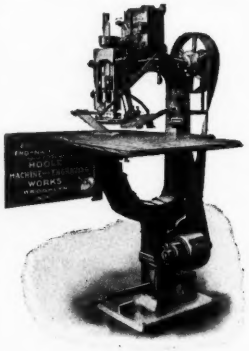
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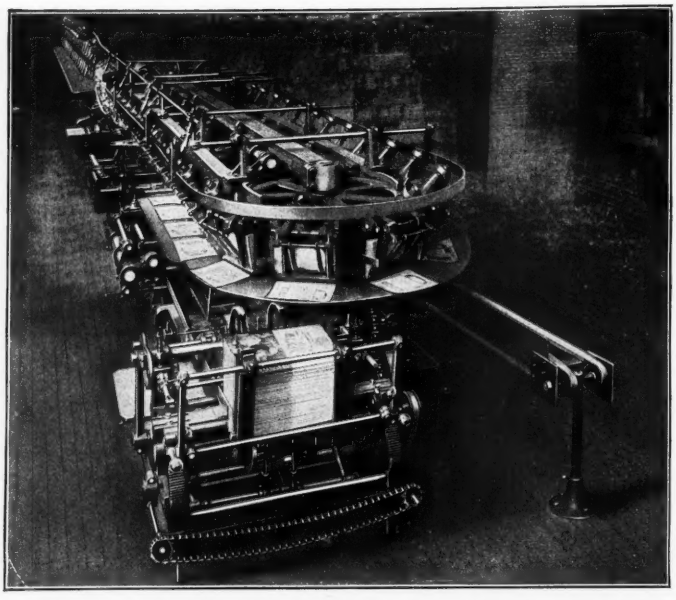


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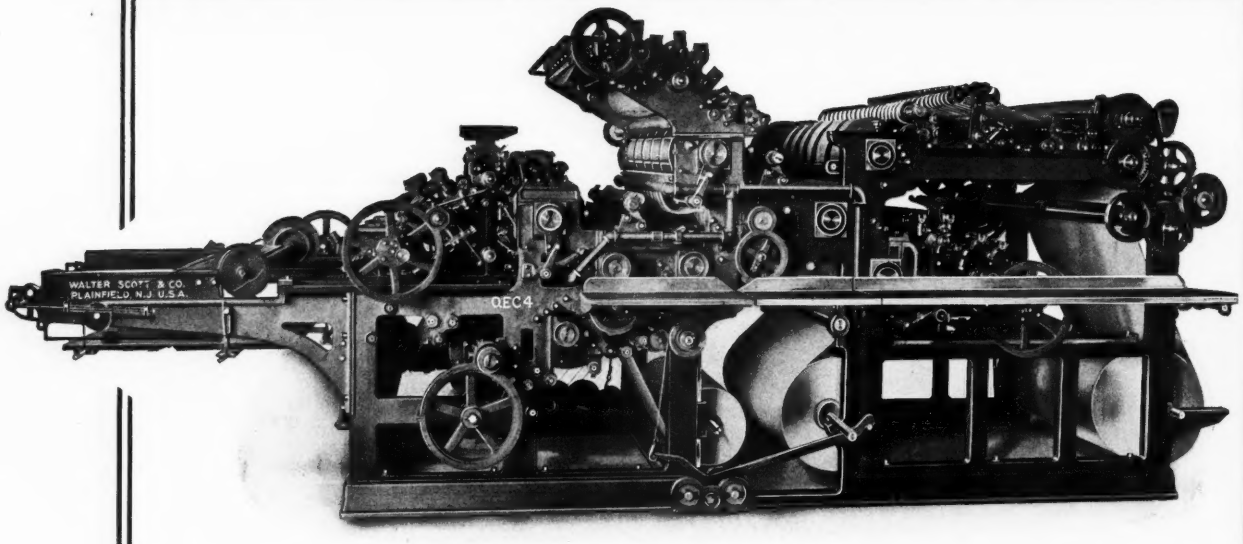
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the press can be built to print an extra color on each side of the sheet if desired.

THE QUANTITY AND THE QUALITY OF WORK

this machine will do will surprise you. It has proven a money-maker wherever installed and it would prove a money-maker for you.

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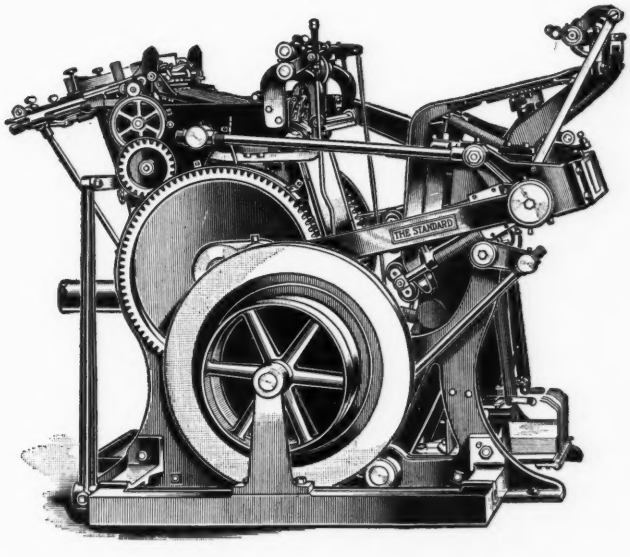
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The routing of the job must show no backward steps——no retracing to get that which should have been right in the first place.

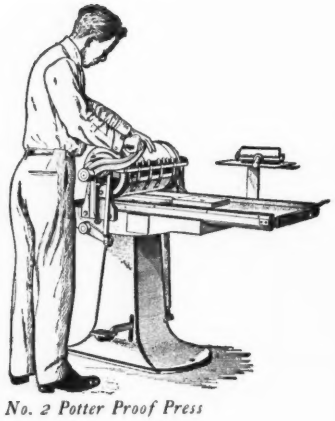
Paper should not go to press until its printing qualities have been tested and tried. Type and cuts should not go to the cylinder until they are tested and proved and made O. K. Otherwise there are costly steps backward.

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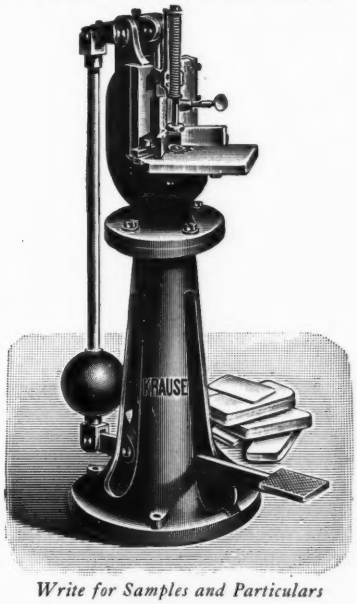
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With perfect safety you can make a hot stamping press of any platen in your shop.

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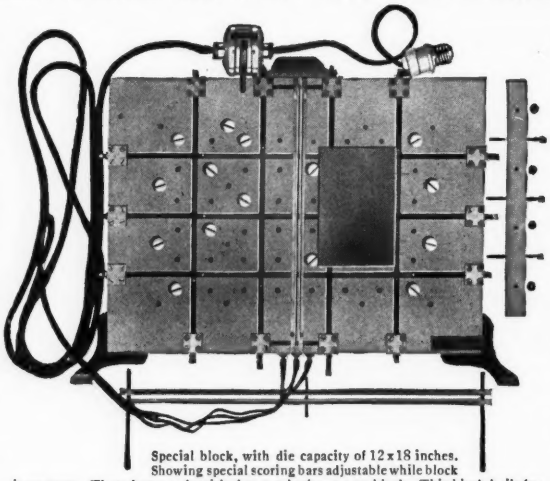
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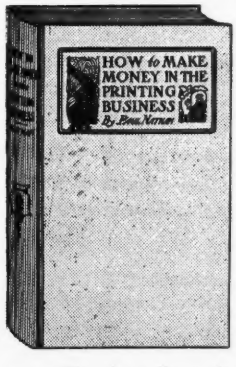
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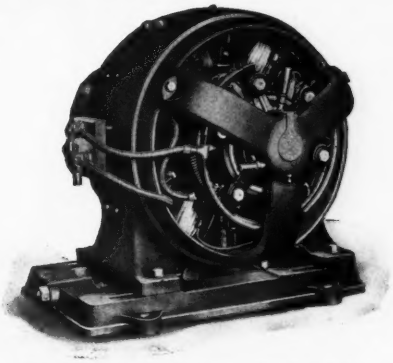


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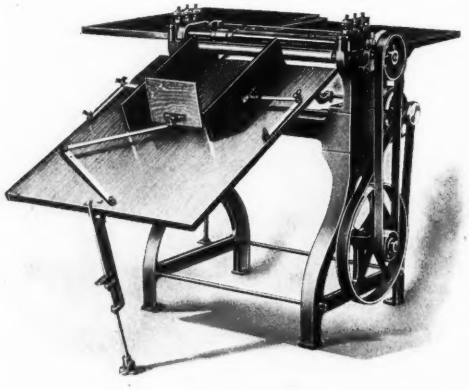
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THE GRAPHIC ARTS AND CRAFTS YEAR BOOK

American Annual Review of the Printing and Allied Industries

WALTER L. TOBEY — EDITOR

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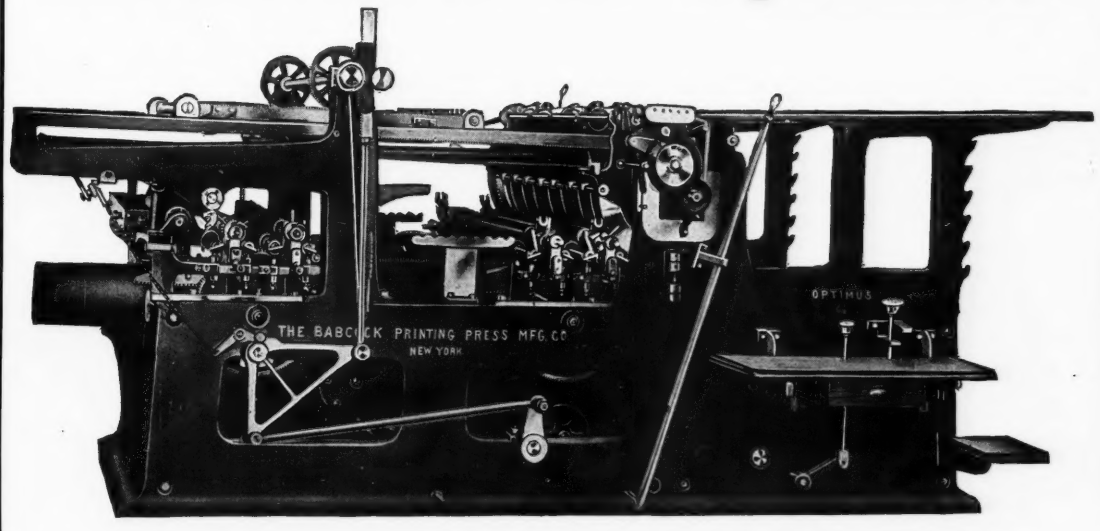
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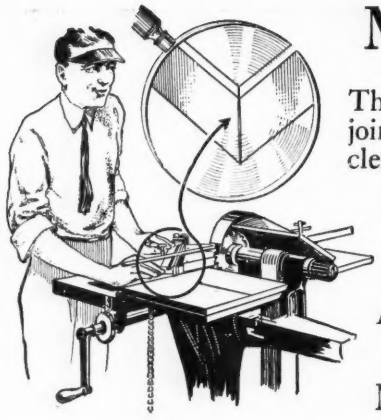
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12 *6-pt.* Miters at Every Cut

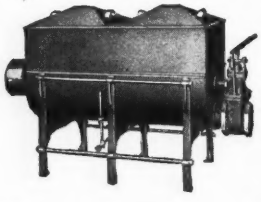
Ask your dealer for a Miller Saw-Trimmer on 30 days approval.



"Best I can do with obsolete tools."

Miller Saw-Trimmer Company POINT BUILDING PITTSBURGH, PA.

Make Your Own Paste



A barrel of flour makes a ton of paste.

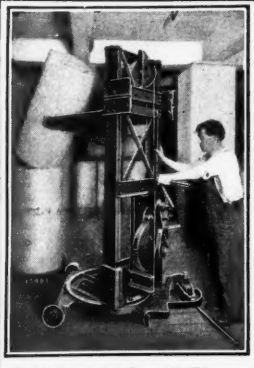
Water is cheap.

Don't pay 24 cents per gal. for it. The Advance Paste Mixer will save its cost in two or three batches of paste.

We will furnish the formula.

The Advance Machinery Co.

TOLEDO, OHIO



WHO USES THE REVOLVATOR?

In all classes of business where the Revolvator can be used, the biggest, most representative concerns are using them.

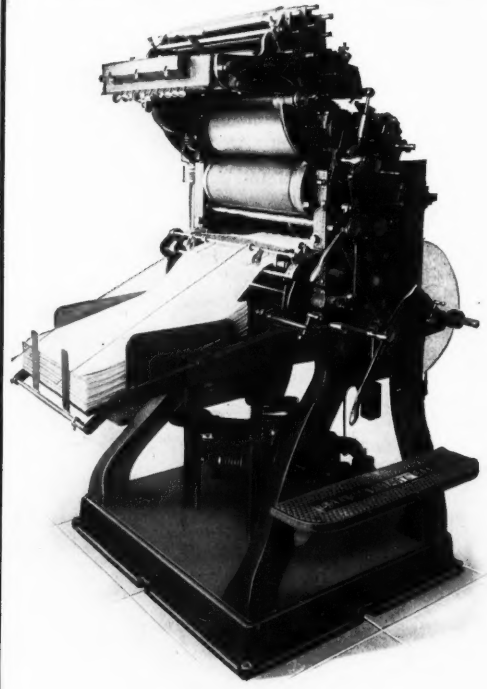
Here are a dozen firms operating 58 machines altogether.

Standard Oil Co.	Westinghouse Electric Co.
International Harvester Co.	U. S. Envelope Co.
Amer. Tobacco Co.	General Electric Company
Nat. Biscuit Co.	Amer. Radiator Co.
Eastman Kodak Co.	Amer. Woolen Co.
Singer Mfg. Co.	
American Writing Paper Co.	

Write for Bulletin I-28, "The Revolvator"

N. Y. Revolving Portable Elevator Co., 351 Garfield Ave., Jersey City, N. J.

You Should Investigate this Wonderful Press Before Making Your Final Selection



How can you intelligently select an offset press without having given all that are on the market a fair examination?

8,000 Impressions Per Hour Guaranteed

only what the press will produce, and we stand back of every claim with a clear-cut guarantee protecting the buyer from any chance.

Bigelow Offset Press

is the offset proposition of the hour, and every one who has carefully investigated its product, speed, construction, etc., pronounces it just what they have been looking for all these years.

It prints and delivers a folio sheet, 17 x 22; will print four letter-heads on 8½ x 11 at a speed of from 6,000 to 10,000 impressions per hour.

The Bigelow Press Sales Corporation

436 Brisbane Building, Buffalo, N. Y.

We wish you had a four-color catalog of Turkish Rugs to print—then you'd appreciate the Bergamo Rug shown on page 264 of this issue of The Inland Printer.

It was printed from Royal Electrotypes.

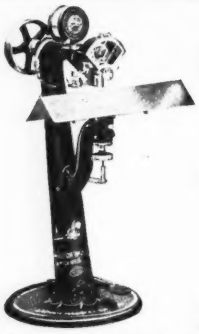
Color printing from a Royal Electrotype is like printing from the original engraving with the added advantage of wear-resistance. Prominent buyers from twenty-two States testified to this last year, including the Curtis Publishing Company. The reason for this is that Royal skill is in a class by itself.

Read the Royal Address to Your Stenographer

ROYAL ELECTROTYPE CO.

Electrotypers to the Elect

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No. 2½—¼ Inch Capacity
Latest Improved.

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Guaranteed to make 300 staples per minute. Can you feed it that fast?

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FOLDS WITHOUT BREAKING

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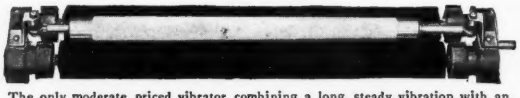
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Made in all sizes for **Chandler & Price Challenge Gordons**



The only moderate priced vibrator combining a long, steady vibration with an accurate vertical adjustment. **Price, $15.00.** The vibrator saves double rolling and a large per cent of the ink and roller cost, which pays for it in a short time. Each press should be equipped with a vibrator. Easily attached to the press by your own workman. Guaranteed in construction and workmanship.

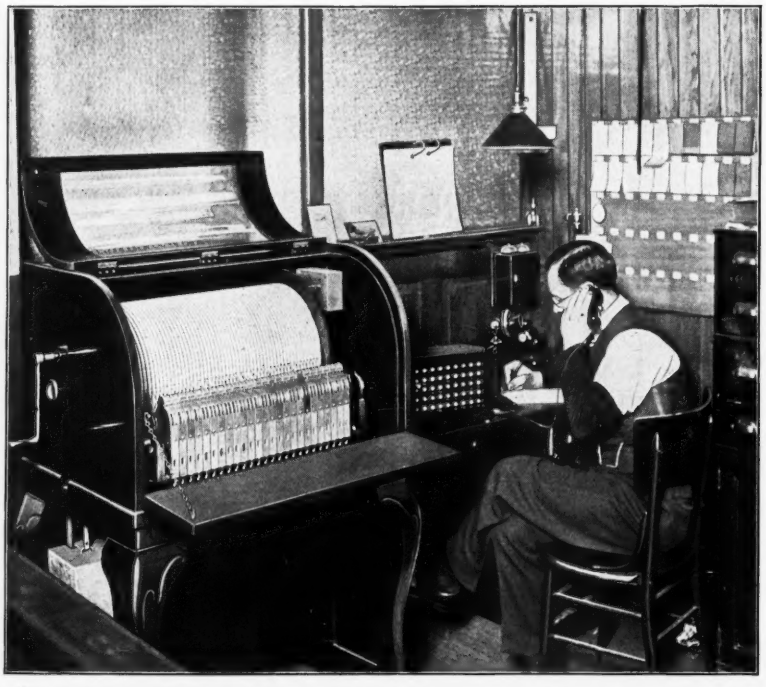
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"The Machine That Increases Your Production"

It gives you a continuous and instantaneous *written record of facts*, written automatically by the producing machines themselves, pointing out every weak spot in your machine operations.

A glance at the adding wheels shows total PRODUCTION *up to the minute.*

Adapted to continuously operating machines in wood-working, textile, clothing, shoe, printing, binding, and practically all other industries.

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We have a new catalog here for you—it may be any one of five. It is for you to say which we shall send you. Each of them contains many pages of vital matter—each a regular mine of information for any printer who is interested in greater job-plant efficiency

Catalog of Golding Jobbers

This is for the printer interested in a job press with a high mechanical speed and high possible feeding speed, great impressional strength, unexcelled ink distribution—a press capable of raising the standard of his printed product—decreasing the percentage of cost and increasing the net profits.

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This is for the printer interested in the newest, simplest, most efficient line of Paper Cutters on the market, a wonderful assortment of sizes, 8-inch up to 36-inch, and adaptable for cutting or trimming of paper, cardboard, thin metal, leather, cloth, veneer—all stocks from tissue to tin.

Catalog of Pearl Presses

This is for the man interested in a small, fast press for small work—for the rapid production of envelopes, tags, statements, bill-heads, note-heads, inserts, folders, etc.; a very practical and desirable press also for breaking in apprentices.

Catalog of Tools and Supplies

Consisting of Tablet Presses, Proof Presses, Composing Sticks, Lead and Rule Cutters, Miterers, Shapers, Curvers, Benzine Cans, Tweezers, Press Punches, Hot Embossers, etc.

Complete Catalog of Printers' Machinery and Tools

This is for the printer who is interested in a general sense and whose requirements are varied.

We are not sending these catalogs out promiscuously, but only to the printer who has at least a little desire for some efficiency things and is willing to say—send it. Now is the best time to send your request

GOLDING MANUFACTURING CO. FRANKLIN, MASS.

MEISEL

Automatic Bed and Platen Presses

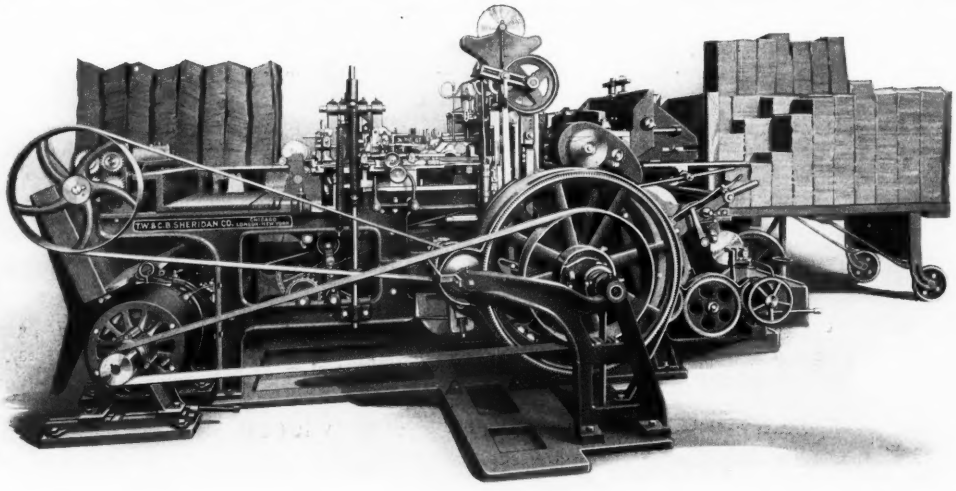


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1,000 CASES AN HOUR



SHERIDAN CASE-MAKER

The enormous output of one thousand cases per hour being more than double that of any other machine, places the Sheridan case-maker in a class by itself.

The quality of work being more uniform, with a more even distribution of glue, the cases turned out are far superior to those made by hand.

A great saving in material as well as time is obtained, as the Sheridan case-maker is so constructed that the cloth is automatically fed from a continuous roll, the machine automatically cutting it to the proper lengths, cutting out the corners and placing the strip on the back of the case. On account of its being unnecessary to first cut the cloth into sizes, as in other machines, the Sheridan case-maker can be run continuously until the complete roll is finished.

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A cloth-slitter, for cutting the cloth from the roll to the proper widths, is furnished with each machine.

A special case-maker can be furnished to take T pattern cloth, which can not be properly fed on the regular machine.

The 17-inch case-maker will make a case, minimum 5½ x 8½ inches, maximum 11 x 17 inches. Price $3,500.00.

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Generous allowances made for old Linotypes and other composing machines in part payment for purchase of Linotypes.

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THE LINOTYPE WAY *is the* RELIABLE WAY

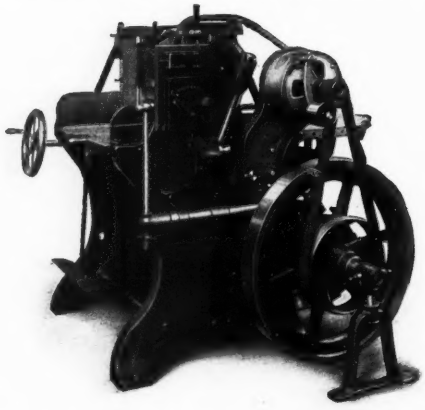
MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 549 Baronne St.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street

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Used in driving paper cutters have sufficient power to pull through the heaviest cut. Our outfits are complete.

Give us make and size of cutter and get our prices.

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If You Want to Reach

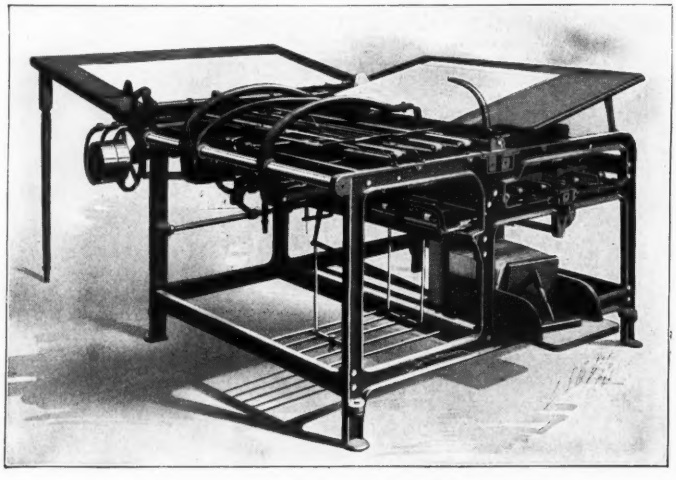
The Retail Stationer, Office Equipment Dealer, Branch and Independent Typewriter Dealer, and Buyers for Railroad Corporations, Wholesale Houses, Factories, Banks, and other Commercial Industries, you can command their attention and consideration through the

INLAND STATIONER
BUSINESS EQUIPMENT JOURNAL

Your advertisement inserted in a few consecutive issues will prove the splendid "pulling" qualities of this medium.

Send for sample copy, advertising rates and our Free Copy Service Plan.

Inland Stationer
Business Equipment Journal
632 Sherman Street, Chicago



2/3

of All the Newspaper Folders in Use To-day Bear the Name:

ECLIPSE
"WATCH THE ECLIPSE"

By giving the *maximum service* for the *minimum cost* the *Eclipse* Folding Machine has been the standard for thirty years.

The latest models approach the most expensive machines on the market in point of efficiency and accuracy, yet when it comes to price the *Eclipse* will surely satisfy.

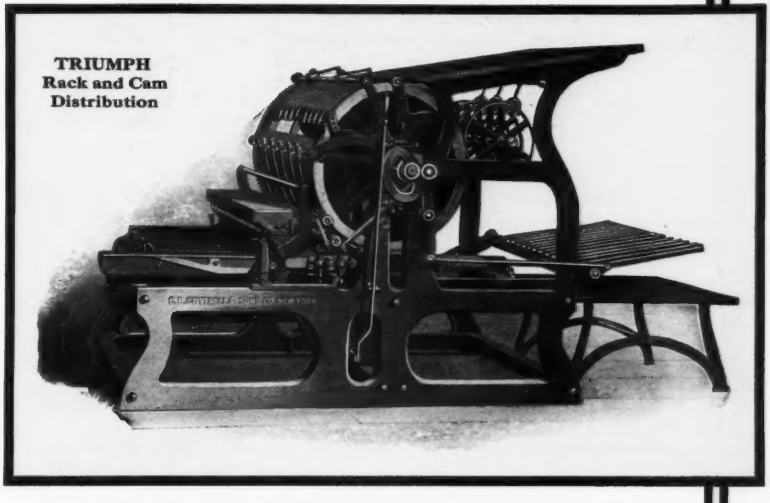
Such features as: *One-Piece Combination Cam, Friction Feed Paster, Spring Tension Tape Stands, Spring Journal Boxes, etc.*—features that hitherto have been found only in the most expensive folders—are regular *Eclipse* features.

Styles and sizes to meet all requirements. Full details in new catalog—copy upon request.

The Eclipse Folding Machine Co., Sidney, Ohio

The Cottrell Single Revolution Press

contains every essential demanded by good Printing at profitable speed and in a higher degree of development than in any other make of press. It is easily operated, and occupies a place so far ahead of any other make, in the estimation of those who have used it, as to place it



TRIUMPH
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In a Class By Itself

Single Revolution Presses run all the way from $1000 to $1500 cheaper in first cost than two-revolution presses of the same bed measurements. This is a very high premium to pay for a machine which does not meet your requirements any better than the cheaper Single Revolution Press which has all the essentials for handling your work in the best possible manner and at the least cost for labor, materials and power. Send at once for latest catalog.

Work the Cottrell Single Revolution Presses can do as well as the more costly machines:

Country newspapers, show printing and posters, street car cards, hangers and other work on heavy cards, blank books, county, state and city records, books and catalogs, and any work which does not demand four form rollers.

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Set in Keystone's Caslon Adbold Extended and Caslon Lightface. Printed on a No. 5 Cottrell

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6 Point Font $2 00 — 20 A $0 95 40 a $1 05

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For new Type and Material that help to make a modern print-shop? It will pay you to keep tabs on the Keystone $7890

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Buckeye Cover Envelopes

to Match Buckeye Covered Catalogues, Booklets, Announcements, etc., are now sold by all BUCKEYE COVER Dealers

IF you are a producer or buyer of Direct-by-Mail advertising literature, you can hardly overestimate the value to yourself, in dollars and cents, of the new manufacturing arrangement which has enabled us to make the above announcement.

"Envelopes to Match" have always been recognized as the most attractive and effective vehicles for mailing high-grade Catalogues and Booklets, but they have not been widely used heretofore because they have been at once too expensive and too hard to get.

Now, however, so far as BUCKEYE COVERS are concerned, these disadvantages have entirely disappeared, and we are able to offer you, in BUCKEYE COVER ENVELOPES, the same quality and the same service you have always enjoyed when using the covers themselves.

No matter what sort of a Catalogue, Booklet or other mailing piece you may be getting out, you can now get a BUCKEYE COVER ENVELOPE to match it—and to fit it. You can get an envelope that matches the enclosure, not only in color, but also, if you require it, in weight and finish as well; and you can get it in any size and style that may be necessary.

"A Buckeye-Covered Catalogue or Booklet in a BUCKEYE COVER ENVELOPE" represents the maximum of attractiveness and effectiveness from an advertising standpoint, and is a profitable combination for both the printer and his customers. Try it for your next job.

A portfolio of sample envelopes will be sent free on request, to any reader of The Inland Printer.

THE BECKETT PAPER CO.

MAKERS OF GOOD PAPER
IN HAMILTON, OHIO, SINCE 1848

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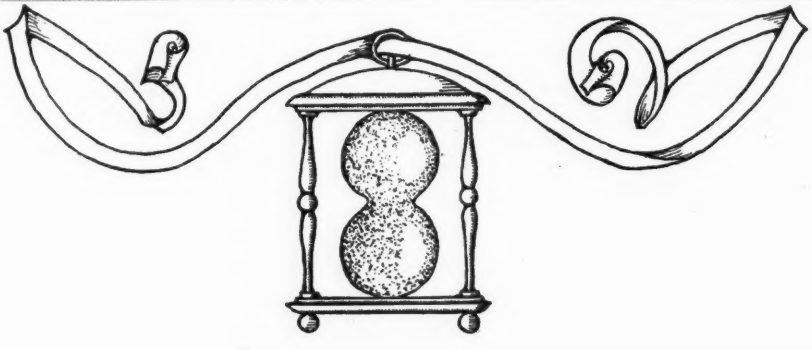
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Lend me your arm, O brother—
I lend my arm to you—
Lean on me, O my brother,
That I may lean on you.
Guide me, O brother, still,
That I thy faith fulfil.
Thus let us all our work essay
Through our brief day.



J·L·F

Designed and lettered by
J. L. FRAZIER,
Assistant Instructor Inland Printer Technical School
and I. T. U. Course in Printing.

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The Henry O. Shepard Company,
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The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS: United States and Canada, $3.00 a year in advance. Foreign, $3.85 a year.

Vol. 53 APRIL, 1914 No. 2

Mr. Grumpus and the Efficiency Engineer

By CHARLES HAROLD STOW

THE firm of Grumpus & Company, printers, has been in business in New York city continuously for nearly a century; the name, the old-fashioned ideas, the ever-changing mechanical equipment and the ever-increasing pay-roll being handed down from father to son, from father to son, through four generations. At the present time, incorporated, "controlled" by a dummy board of directors, it has become the sole source of income of Mr. Rolff Grumpus, great-great-grandson of old Tuyler Grumpus, the founder of the house, who did well enough in his day with a Washington hand press and a few fonts of rudely cast type.

The present Mr. Grumpus holds fifty-three per cent of the stock of the house, the office of president, and the position of manager, having the assistance of an office manager and a private secretary, in addition to the full complement of salaried people which is necessary in a business of the size and nature of that of Grumpus & Company. Mr. Grumpus is not a printer, either of the practical or of the garden variety, having, without doubt, never set a line of type in his life. He knows more about motor-boats, motor-cars and aeroplanes than he does about the business which brings him in the wherewithal to buy bread and butter, cars, boats and whatnot. Perhaps that is one reason why Grumpus & Company has one of the best mechanical plants in New York; depending as he does almost entirely on the word of his subordinates, and being a pronounced lover of fine machinery, Mr. Grumpus has never hesitated for an instant when approached with a proposition to buy labor-saving machinery. It is current knowledge in New York that Grumpus & Company (which, by the way, as you may have guessed, is not the real name of the concern) is equipped for doing anything in the line of printed matter. The plant would inventory upward of three-quarters of a million dollars; it

 Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.



"I know when I make money and when I lose money."

contains the best examples of automatic and semiautomatic machinery on the market; it employs an army of workmen that would overpopulate any one of a number of prosperous country villages; it proudly boasts that its capacity for finished work is hardly excelled by any printing firm in the country.

Grumpus & Company print on contract no less than ten or a dozen monthly and weekly publications, a number of which approach the half-million mark in circulation. With the exception of the making of half-tone plates, paper-stock, and ink, the entire work is done on the premises, even to the beautiful examples of offset printing which enhance the works of art which they produce.

And Mr. Grumpus, master-printer, absolutely ignorant of the fundamentals of the business, is thus the master of the destiny of this great plant and of his host of employees. He is the "court of last resort" in case after case of which he knows nothing save what his assistants tell him; he passes judgment on matters which are as Greek to him, and which when all is said and done are of but little interest.

Mr. Grumpus has inherited one trait from a long line of shrewd forebears, however, which enables him to decipher and understand a "left-handed" balance-sheet, although his training and natural ability have not provided for any method of determining why a balance-sheet should be left-handed, or how to provide for a prevention of its recurrence.

To the oft-repeated inquiry, "Why don't you install a cost-keeping system and put your affairs on a business basis?" Mr. Grumpus was wont to exclaim:

"Cost-keeping? Huh! I know when I make money and when I lose money; and when I lose money, I jack prices up a little. You can't beat *that* for a system, can you?"

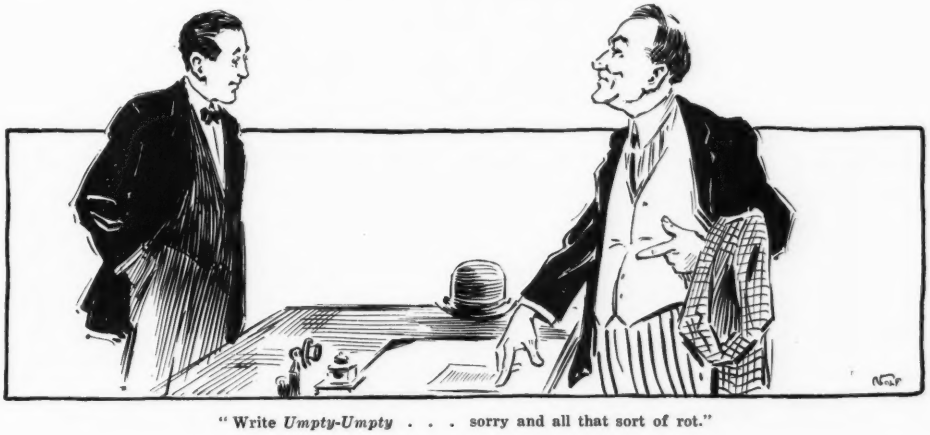
After such an outburst the person who made the query would usually withdraw, realizing that argument was useless in such a case; but knowing full

well that soon or late Mr. Grumpus would be "convicted out of his own mouth"; and so it came to pass.

Mr. Grumpus came to know that "jacking up the prices" was by no manner of means a cure-all for a "left-handed" balance-sheet. It came about in connection with the *Umpty-Umpty* magazine, a standard publication which has been printed by the house of Grumpus & Company for twenty years, a monthly which runs an average of eight or ten thirty-twos, using three colors, and issuing well over half a million copies. On three separate occasions, in what should have been the cream of the year's business, Mr. Grumpus was confronted with a monthly balance-sheet which was decidedly left-handed and discouraging. On the morning when he received the third of these sheets Mr. Grumpus was in an unusual hurry, as he had an engagement for the afternoon. Consequently, he turned the matter over in his mind for a moment, rang for his office manager, and delivered himself of his usual prescription:

"Er—Brown, write *Umpty-Umpty*. . . sorry and all that sort of rot . . . Increased cost of production—you know—smooth it over . . . Must increase contract price five per cent on completion of present contract, etc. . . . Fix it up. . . . They'll stand for it."

Brown, a practical printer, doubted that *Umpty-Umpty* would take good-naturedly a five-per-cent increase in its contract, but he said little, except to hint that at the time and under the conditions of the trade it was hardly advisable. He knew, however, that Mr. Grumpus, having fully made up his mind to hitch another profit to the *Umpty-Umpty* account, would do so regardless of his protestations. He therefore withdrew with as much dignity as he could command, dispatched the letter which the manager had requested, and gave his attention to other matters. Mr. Grumpus, on the other hand, having passed safely over the bridge, as he felt sure, and having provided thereby a remedy for the left-handed balance sheets, went off to Hempstead and enjoyed the afternoon thoroughly in his biplane.



"Write *Umpty-Umpty* . . . sorry and all that sort of rot."



Mr. Grumpus hardly dared consider the loss of the *Umpty-Umpty*.

Umpty-Umpty replied promptly to the courteous letter which Brown had dictated. If the Black Hand had been engaged to deposit a bomb in the private office of Mr. Grumpus the result hardly could have exceeded in excitement the scene which followed the receipt of their letter, which read, in part, as follows:

" . . . We are in receipt of your letter. . . . In reply beg to state that we are to-day asking for bids for the printing of our publication. . . . We would request that you reconsider your proposition, making a bid on the basis of the work which you are now doing. . . . Work, etc., considered, contract will be awarded to lowest bidder . . ."

Consternation reigned. Mr. Grumpus hardly dared consider the loss of the *Umpty-Umpty* contract, which was really a very profitable one, although Mr. Grumpus had absolutely no means of knowing this fact. He rang for Brown.

"Brown," he said, sharply, as that gentleman entered, "do you consider that *Umpty-Umpty* can beat our price, quality considered?"

"Beat our price?" asked Brown, with a shade of surprise; "Why surely. There are fifty shops right here in the city that would shade your figures and make a handsome profit."

"But how can it be done?" asked Grumpus. "We are making no money; we are actually running behind. I confess that I am at a loss to understand how others can even meet our prices and make a profit. If you understand and can explain I would thank you."

"I would suggest, Mr. Grumpus," said Brown, veritably taking his official life in his hands, "I would suggest that any one of a number of practical men who have made a close study of printing-plants and of printing methods in general could come into our shops and find the root of the trouble and prescribe a remedy."

"Bah!" snarled Grumpus. "You are no doubt referring to the cranks who pose as 'efficiency engineers,' 'cost experts,' and the like; a bunch of fakers, every one. What could they know of our proposition; what could they do that we can not do ourselves?"

"What could they do?" repeated Brown. "They could get down to the roots of this business; pick out the losing propositions and show you what any certain piece of work costs you to produce. That's something we do not know now; we have absolutely no way of finding out; you, nor I, nor any other person in this plant has had the necessary training to go ahead and lay out a simple, efficient system for keeping track of our costs. If you want to know where the trouble lies — if you want to save the *Umpty-Umpty* contract — send for an 'efficiency engineer.'"

And so Mr. Grumpus, being hard hit in the pocket-book, and being rather sensitive in that way, condescended to allow Mr. "Pussyfoot" Waldron, of the firm of Wells & Greene, to "gum-shoe" through the shops of the firm. Mr. Grumpus, it must be confessed, hardly relished the idea of having a perfect stranger pawing over his books, reading his private papers, interviewing his customers, and, as he said, "Poking his infernal nose into every blasted corner of my private affairs." However, skeptical though he was of the success of the efforts of Mr. Waldron, he was sufficiently interested in the health of his own bank account to swallow some of his more personal feelings and refrain from any interference.

"Dig young man, and let me know what you find," constituted the digested residue of his rather picturesque instructions. "And," he added, as an afterthought, "if you can locate the reason for our troubles I'll be glad to sign a contract with your firm for a complete system of cost-keeping."

There came a time when Waldron signified his readiness to make a report, and Grumpus set aside one whole forenoon — which was very liberal of Mr. Grumpus, you may be sure — to give attention to the deductions which the days of investigation had led the expert to make.



Grumpus groaned. "Can you do that?" he asked.

"Mr. Grumpus," began the efficiency man, when they were locked in the private office safe from intrusion, "I do not desire to appear brusque or blunt, nevertheless I must be plain, for I want to impress upon you one fact of vital importance: that is, that the business of the Grumpus Company is conducted in the most slipshod manner. You are absolutely without any system whatever. You have no idea of the cost of any portion of any piece of work. You are losing money every month on some of your publications; you are making it on others; on the whole, with everything moving just about normal and with an even break in the luck, you should come out just about even; otherwise you are bound to lose."

Mr. Grumpus grunted. He had expected to hear just such a report: "I'm from Missouri," he growled. "Show me."

"I shall," said Mr. Waldron. "And in doing so I shall begin at the very beginning; that is, with the office. I suppose, of course, that every piece of work which comes into your office is estimated, but I do not find that you have ever taken the trouble to prove up one of your estimates after the work has been put through and completed. Therefore, you do not know whether the men who have charge of that work are competent; you take their word, unsupported, in every case. You watch your monthly profit and loss accounts, but you have never determined whether or not your estimators were setting too low a price on your product.

"One example of this will show you what I mean and will give you an idea of the general plan of your business. You have here a monthly bulletin, published by the Blinger Publishing House. It is a list of books with names of authors, prices, and other data; it is set in solid six-point type, black face, italic, and roman — three faces — in nearly every line. It is composition which is everywhere recognized as undesirable matter. It requires the use of multiple-magazine linotypes to become a profitable proposition; your people set it on No. 4 machines, which are double-magazine machines and therefore all right for this job. But — and here's my point — your estimator has figured the composition on this job at the board of trade price, plus only ten per cent for the extra work. He has not taken into consideration the fact that the operator must swing from one magazine to the other at least once in every line — a small matter to be sure, but one that in aggregate time consumed will make this class of composition at least price-and-a-half matter. Then, too, on this job I noticed that the headlines, set on the machine, were set up as the copy came in, a line or two at a time, and that charges should have been made in every such instance for time lost in making a machine change. In fact, on the headlines on this job alone some forty machine-hours were consumed, whereas your estimator charges the headlines at the flat price of the six-point body.

"One glaring fault with your mode of business is that all copy is set before

it is edited — in other words, it is edited on the proofs. This accounts for the fact that a large proportion of your work is actually set up twice. This constitutes a big leak, a fact which you will realize when you consider that setting type from a corrected proof takes more time than the original composition.

"Another point which struck me in my investigations was the fact that your proofreaders, acting under instructions from the person in charge of the department, are working for your customers and not for you. Arbitrary marks on proofs — and by that I mean marks which consume time in the making and do not really increase the standard of the product — these arbitrary marks, I say, are a source of some considerable loss to you, yet I have been unable to find that your customers have ever been called upon to pay for changes required by such marks. There is a limit, as you well know, in the reading of proofs, and beyond that point your employee ceases to labor in your interest and really becomes a check upon your business in favor of the customer.

"But let us go back for a moment to the office. You receive the copy for all your work and pass it on to the head of the proper department. Copy that is absolutely unreadable is given out to your machine operators and handed to your compositors. Pages calling for cuts are received without the cuts, are set up and are reset when the cuts come in. Matter specified to fill a certain space is often reset two or three times before the proper size of type is found. Pulling sorts accounts for more waste.

"All this is dead wrong. Your composing-room is the greatest little money-loser you have. With proper methods you could make a profit ——"

"All composing-rooms lose money," interposed Mr. Grumpus, firm in the convictions of the old school.

"I beg to differ," said Waldron. "I know better."

"Mine always has," growled Mr. Grumpus.

"I will not argue," said Waldron. "I believe you. It can hardly be otherwise. However, we can change all that. Of your pressroom, bindery, foundry, etc., I have little to say just now. There are some minor changes that I would suggest when we get the new system in running order. But the composing-room — ah, a blind man could see the leaks there! And yet there is no reason in the world why your composing-room should not give you a profit. Some of your publications will undoubtedly be lost in the change. I note two or three at least that you are undoubtedly carrying at a loss. . . . Figures must be raised on these and the higher prices may scare them away. However, you have several that are paying propositions—one or two in particular — and luckily they are the largest you have."

"How about the *Umpty-Umpty* job?" asked Mr. Grumpus.

"Among the best you have, as far as my rather cursory examination will show," was the reply. "The copy for this publication is well-nigh perfect;

there are practically no changes after the matter is once set up; it is all plain sailing."

"But on a competitive bid ——" began Mr. Grumpus.

Waldron shrugged his shoulders. "At the figure you were getting," he said, "it was a first-class proposition. By your effort to hoist the profit you may have made it necessary to shade your previous price. But you can't do that with safety without the help of some one who can estimate to a hair-line."

Grumpus groaned. "Can you do that?" he asked.

"No," replied Waldron, emphatically. "In fact it is impossible without a great deal of data which you have no way of obtaining. A cost-keeping system ——"

Mr. Grumpus shook himself out of his chair. "Young man," he said, "dig into your cost system and get it to running. The firm of Grumpus & Company has been wallowing blindly in a rut for a hundred years, but we're going to quit! Do you get me?"

The Country Correspondent

By FRANK G. WEAVER

A LARGE and efficient country reportorial force is almost as much to be desired by the progressive city daily of to-day as the local staff, and greater emphasis is being placed on country correspondence or State news now than formerly. The daily with its well-organized corps out in the State has wires ready to be pulled which are going to yield many and important stories. The country editor who is alive to the situation, and the crossroad correspondent, are of vital importance to the publisher whose paper circulates in their districts. They can make or break prestige in their individual localities, and the wise newspaper owner looks well to the organization of his country staff. Rural reporters are the red corpuscles of a healthy outside circulation.

The handling of rural news, therefore, is a vital matter, and a city paper's territory must be dotted with live correspondents. The stories about "Bill Hodges' runaway at Hopkins," or "the twins that have come to the home of Mr. and Mrs. Tom Needham, three miles north of Hendersonville" — of no importance or interest to the city reader — are the magnets which draw the attention of the rural population and increase the subscription lists.

To organize an effective band, certain rules or instructions must be followed. The most important of these are:

Technical knowledge of the newspaper work is not essential. What strikes you as news will probably prove of interest to your locality.

Whatever news you get, rush to us. We want all the news of your community and want it *first*.

Be careful of scandal or libelous matter. Be absolutely sure of your facts and then handle lightly.

Get pictures wherever it is possible. They are always good and bring at least space rates.

On stories of large moment to your locality telegraph or telephone (at our expense) for special instructions.

Never stop for expense if spending money is going to get us a good story. Good news is worth whatever is necessary to pay for it.

Bear this in mind: Upon accepting our appointment as correspondent for your vicinity, this office shall look upon you as a regular employee, and your best efforts will be expected. Do not overlook the fact that you will be paid in accordance to the value you place upon your services. In other words, you can make your salary large or small, dependent on your own efforts. We pay space rates (at a stated sum a column, or so much a line), and the more news you get in the paper, the greater will be your pay. The work will consume comparatively a small portion of your time and can be worked as a side issue. Your earnings will represent clear profit. We want to pay you just as much as you want to earn.

Keep this office informed on all changes of address or telephone. We may want you in the middle of the night or at noon, and want you in a hurry.

These instructions, with a few more of a minor nature, will give the correspondent a clear idea of what the paper wants. In the home office it is a good idea for the State news department to keep an assignment book and so guard against losing track of coming events in the smaller towns, and assign the correspondents to them. Nine times out of ten it is not necessary, but a telegraphic order for a story indicates to the man "out in the State" that the office is interested, and that promotes harmony. By telling a man to hire an automobile and go to the next hamlet to "cover" a story, is to make him feel the importance of his work, and that little fact is going to bring big returns. Reporters' badges are also good things to be presented to the correspondents. They are proud accolades of journalism, and there never was a newspaper man but who relished the idea of having his credentials pinned on the inside of his coat.

Some offices offer a weekly cash prize for the best State feature story, illustrated, and it is a good plan. By this method interesting copy is always on hand and the stock of pictures received are valuable for use, not only with the story, but in after months or years.

A State business page once a week, or an industrial section, will make

valuable friends for any city daily, and offers an excellent background for advertising from near-by towns, cities or villages. It also widens the field for the correspondents and makes increased remuneration available.

In conclusion, this fact should be borne in mind by the State editor — appreciation of the good work of your correspondents is going to be a spur to their greater efforts. They like to receive a telegram saying "great story," just as much as the city hall man likes to be patted on the back by the managing editor for exposing a graft scheme. Furthermore, it is never amiss to show the paper's appreciation by putting an extra amount to the country man's credit now and then as a reward for earnest effort. He will work twice as hard afterward.

Taken by and large, the importance of the State news department can not be overestimated. Correctly conducted it will increase circulation steadily, and that means greater prestige. Circulation and prestige make any paper a high-class advertising medium, and the three combined equal top-notch rates, which is the *ne plus ultra* of a newspaper's purpose.

Official Recognition of the Printing Art

By FRANCIS L. BURT

OFFICIAL recognition has been given the art of printing by the installation in the National Museum at Washington of what is probably the most complete exhibition of the various branches of the printers' trade in the world. The exposition comprises collections showing the development of printing and illustrating and of the reproductive arts, including the latest photo-mechanical and color processes. The collection is designed to show the different methods of printing and engraving from the birth of the art to the present day.

The exposition is divided into several parts, to facilitate the easy comprehension of the various tools and processes. The first part is devoted to the evolution of writing, and a stylus used by the early Romans in England is shown, as well as one from Ceylon. A cast of an ancient clay tablet, with cuneiform inscriptions, and papyrus and linen specimens from the "Book of the Dead" are shown. The clay tablet exemplifies not only the earliest form of writing that has been discovered by archæologists, but also the first known form of book. Here, also, are copies of old English horn-books, with the alphabet and the Lord's prayer.

In another part of the hall a very complete showing of woodcuts has been assembled, the work of such men as Albrecht Dürer, Thomas Bewick, John

Andrews, Timothy Cole and Henry Wolf being displayed, as well as some very old cuts from unknown engravers.

A special feature of this part of the collection is the exposition of Japanese methods of wood-cutting and woodcut printing. The exhibit consists of the various color-planks, engraved in relief, as used in reproducing original paintings, each plank reproducing the portions of the painting to which that particular color applies. A completed print is shown which is truly remarkable, the colors blending harmoniously and the registration being perfect. Proofs of the different color cuts are also shown, by which the progress of the work can be followed. A very interesting exhibit is that of a complete Japanese printing outfit, set up just as it might have appeared in the workshop from which it was taken.

A remarkable collection of etchings and engravings are shown, some being dated 1480. This forms quite a complete showing, as the first authentic work is dated 1423, and but little progress was made between that date and the year of the earliest print in the collection. Famous artists, both ancient and modern, are represented as well as some not so well known. A complete showing of the process is made, every step being shown on specially prepared plates, from the clean copper to the finished etching, and is supplemented by a number of prints by various artists.

Quite a little space is devoted to the showing of lithographic work and methods, ranging from the first reproduction made in this country to the specimen of present-day work from an up-to-date plant. This work is divided into several series in order that the different divisions may be followed comprehensively, and the development of the art is shown from the hand drawing on stone to the use of photography or photomechanical means of securing the picture on the stone for the purpose of reproduction in a modern work. All the tools of the trade are shown, their use being explained by means of appropriately worded cards.

The Ben Day rapid-shading mediums are very completely shown, from his first machine and screens down to his latest inventions. A very interesting feature of this part of the exhibit is the exposition of the method of making pictures for the colored supplement of a Sunday newspaper, in which the various screens are used to reproduce the desired colors. A showing of the methods used in collography is also made, together with specimens of the work.

The photomechanical method is illustrated in each of the three divisions — relief, intaglio and planographic. The Woodbury type and the early Ives process are shown with half-tone reliefs, and showings of the Osborn lithographic process, three-color reliefs, photogravures, etc., are also made.

The principles of electrotyping are thoroughly expounded through the medium of a series of electrotypes in the various stages of completion. Some

old presses are displayed, one of which is a Bradford; and a Bruce typecasting machine is also shown. Several monotypes are exhibited, together with other machines of various periods.

The exhibit is not yet complete, it being planned to add in the near future a complete display showing the evolution of book-printing and binding, together with specimens of the work of various periods from the earliest known to the most modern.

What the Color Printer Is Up Against

By ALLAN TURCK

ALTHOUGH color-printing, and particularly process color-printing, has made tremendous strides within the past decade both in quantity of output and quality of product, comparatively few people, even among printers, are aware of the problems to be solved and difficulties to be overcome in its production.

The greatest of these is probably "register." One would think that if a sheet of paper is properly fed to the guides and printed, and then sent through the same press, to the same guides, a second, third, or fourth time, the printing-matter would be superposed in perfect register, always taking for granted that there is nothing the matter with the press and that all adjustments have been properly made. This may be the case and it may not be. There are several things that have to be taken into consideration.

The pressman may not have set his grippers properly so that the edge of the sheet is not held firmly all along the line. In that case, the sheet as it is rolled over the form tends to pull out of the grippers while printing, wherever it is loosely held, and to jump back of its own elasticity whenever there is a blank space in the form, thus causing certain of the plates to be "out of register" in succeeding printings.

Then, again, the printing-plates may have "walked" — that is, moved from their original positions in the form. This is a common occurrence, especially with heavy, solid plates. Theoretically, if the printing-plates are absolutely type-high and the impression cylinder is packed to exactly the height of its bearers, the bed of the press and the surface of the impression cylinder will travel at exactly the same speed and there will be no "pull" against the plates. Practically, in order to get the necessary impression for good printing, one or the other, or both, of these must be above this ideal height, and consequently there is nearly always more or less difference in the surface speed of the impression cylinder and the travel of the bed, thus causing side stress or pull on the plates. This is usually in a direction away from the grip-

per edge and varies with the amount of impression or "sock" needed for the different plates. The stonehand, in making up the forms, must take this into consideration and furnish ample support for the edge of the plates to which the pull tends. A pressman not "up to snuff" can aggravate this condition greatly by making ready a form without properly gaging his plates or packing his cylinders, and I have known more than one occasion when an alleged pressman has left the premises rather hurriedly after an improperly packed plate on his press has walked right off its base and wrapped itself around the "bolognas," as the ink-rollers are affectionately known to the profession. In the foregoing, I have had reference in particular to two-revolution presses, but the same is true of any machine with a rotary impression cylinder provided with make-ready facilities.

Then there is the liability of "stretch" or distortion in the paper-stock itself. This is one of the greatest difficulties that the color-printer is up against. The amount of stretch varies with different kinds of paper and in different climatic and weather conditions. Many devices have been tried with which to overcome this, but it has not yet been successfully accomplished. I understand that the United States Government has a standing offer of a large reward for the man who invents a printing-paper that will not distort under adverse weather conditions. The Government does this, not from any particular love for color-printers, but because thousands of dollars' worth of postage-stamps are spoiled every year because of distortion in the paper-stock between the time of printing and perforating. This distortion is due to the natural affinity paper has for the humidity or dampness in the atmosphere. The fibers in the stock absorb this, swell up, and either stretch or shrink the sheet. If the stock has been laid in trays and exposed to the atmosphere and thoroughly seasoned, there will be less liability of distortion. But this is not always practicable, and, in any case, the paper is subject to distortion if exposed to damp air, and, after being printed, should be kept covered with some moisture-proof materials while waiting for the next operation.

On very humid days it is practically impossible to print in perfect register. I have seen a large sheet sent through the press, and in the time necessary to take it from the delivery-table to the feed-board and send it through a second time it had lengthened nearly an eighth of an inch. I know of one color house that has its pressroom sealed and uses air drawn through a machine which purifies it and frees it from humidity; but even in this house no chances are taken and the stock is kept covered.

In laying out color-forms this stretch is taken into consideration. Some subjects require closer register than others, and these are laid out to print as near the gripper or guide side of the sheet as possible, because the margins there are constant and the stretch increases as we get farther from the guides. On a register base where it is possible to move the plates by means

of catches without unlocking the form, the pressman can help himself to a certain extent by moving the plates to conform with the distortion of the sheet, but where the cuts are blocked on wood and locked up in the ordinary way he is most decidedly "up against it."

Then there is the question of make-ready. In this respect the color-printer has practically the same problem as the ordinary printer, but to a much greater degree. Great care and skill is necessary, and, wherever possible, mechanical overlays are used. These are of several kinds, all good, some more suitable than others for certain kinds of work, and they are all great labor-savers. Quite often it is necessary to supplement the work of the engravers by increasing or decreasing the impression against certain parts of the plates in order to increase or decrease the intensity of the color.

After the form is made ready the question of "getting the color" is in order, and this is often a poser. The makers of color-printing plates furnish with each set of plates a set of progressive proofs, which show the order in which the different colors have been printed and the colors used. These the printer is expected to match exactly. If the plates have all been made by one concern and have been proved in the same progressive order, the problem is comparatively simple, but this is not always the case. Quite often a number of subjects that have been made by different engravers, whose methods are by no means standard, are grouped in a form. One house will make a set of plates to print black first, red second, blue third and yellow last, using a transparent yellow. Another will make a set to print yellow first, red second, black third and blue last, using an opaque yellow, and there are other combinations used to fit special cases. Then, too, the inks used by different engravers are not uniform nor is the amount of color used, although they are supposed to be. The printer is, of course, compelled to print all the plates in his form in the same progressive order and with the same inks, except where it is possible to split the fountains and cut the rollers, etc. Then the paper-stock for the job is generally inferior to the proving-paper used by the engravers. Still, he is expected to match the proofs, and this is oftentimes absolutely impossible. An unscrupulous engraver will "fake" his proof, and this can be done in a number of ways — by rubbing off the ink in certain parts of the plate, by adding more in others, etc. Any engraver will swear by the whiskers of the prophet that he does none of these things, and any pressman will swear by the same whiskers that any engraver is a liar both by inclination and training. After a pressman has spent a few years attempting to match engravers' proofs he loses his originally sweet disposition and begins to take a bitter view of things and people in general, and engravers in particular.

There are any number of things that may happen to "put the color on the bum," such as the ink getting too low in the fountains, etc. If the feeder trips the impression too often the color will not remain uniform. If the stock

is permitted to stand too long between printing, the ink may "crystallize" — that is, dry so hard that succeeding colors will not lay on it properly — and there are innumerable other troubles that may arise. For most of these the pressman has some remedy, sometimes kept a profound secret, or if he fails, the official "dope fiend" is called in consultation and he generally has some prescription on the "tablets of his memory" which will set the job on its feet. I have heard of one pressman who performed wonders on a refractory job in the days of his distant youth by a copious squirt of tobacco-juice, placed in the fountain and carefully mixed with the ink. Since that day he has never started a run without a suitable and ceremonious baptism. The fact that careful and painstaking research has failed to bring to light any one in our shop whose saliva possesses the peculiar properties necessary to make it mix with the ordinary inks used in process-printing, tends to cast discredit on the foregoing anecdote; however, it may be that the gentleman's saliva was unusually rich in alcohol, which would tend to make it a better solvent.

When a tint is required in larger quantities, a sample of the color wanted is generally sent to the inkmakers and the ink ordered already mixed. But where only a small quantity is needed the pressman generally mixes it himself. This is not so easy as it sounds, as any one who has tried it will testify. It is almost impossible for any one who has not made a life-study of color-mixing to match a shade desired at the first attempt. The wise pressman starts with much less ink than he needs until he gets the color wanted and then uses the same ingredients and proportions in larger amounts. I remember one pressman, a newcomer, who was required to mix fifteen pounds of a certain tint. He took his sample and ink-knife to the inkroom, and when the foreman called on him some time later he had over a hundred pounds of ink mixed and the color very nearly right. He left us, and we never saw him again, as he sent his wife for his envelope the next pay-day; but with the judicious addition of a little varnish and turpentine his tint made really excellent paint, and the mural decorations of our cozy pressroom form a constant and pleasant reminder of our absent friend.

In the foregoing I have been able to give you really but a slight idea of the troubles a color-printer is up against. Any old-timer at the game can elaborate on this one theme for hours at a time, and will, too, especially if he has a few "shocks" under his belt.

This is probably the most difficult branch of the printing business for which to get competent mechanics, and there is a constant stream of pressmen, outside of the "old standbys," being tried out in the big houses and found wanting. Once in a while a "find" is made, however, and he is assured a steady position at above-the-scale wages so long as he is willing and able to work.

It's a pretty good business both for the employed and the employer, even if it does "get your goat" sometimes.



THE DEVIL

To train me up so I'll incline to sprout my talents, all benign; and thoughtful folks can not agree on just the dope that's best for me. They say most any guy can lead a horse to water, yes, indeed; but then, you bet, it takes some gink to make his horselets take the drink. The I. T. U., Typothetae, are studyin' till their heads are gray to turn us into printers, skilled, so all their hopes may be fulfilled. Go to it, geezers, sweat and quibble—but as for me, why ish kabibble.

EDITORIAL

THE moving picture is now in use to teach shorthand. It is used to show operations in manufacturing, and it will be used very shortly to teach typesetting, how to manipulate the keyboard of linotype and monotype machines, and display many operations in the printing arts in a manner to fix them in the minds of the audience. This is a prediction.

A SICK child or an ailing wife may be the reason for an employee's mistakes and blunders. An anxious and distraught mind and a fatigued body can not give the service that conscience strives to make them give. A stoical pride takes the penalty of enforced inefficiency without complaint, as a matter of course, and the aggregating injury to society becomes a sore that is hard to heal.

IT is rarely that a paragraph or more fails to appear in paper-trade journals describing some new experiment in adapting some sort of material as a substitute for wood in making paper for newspapers. The enormous quantities of timber turned into pulp for papers is paralyzing. A report from an obscure town, or a town with an obscure name, somewhere in Hungary, states that one newspaper has established its future securely by printing its edition on thin flour tissue, with a specially prepared prune-juice ink. As the reader mentally absorbs the news items at his morning meal he can break off and absorb it physically, and there is no waste paper left.

WAR may be good for newspaper circulation, but it is bad for business. As these pages go to press, American war-ships are compressing General Huerta and his adherents, the last lingering relics of a system of exploitation which has held Mexico in ignorance and serfhood for generations. There is no declaration of war on Mexico, nor will there be. There is in prospect a simple, wholesome spanking for continued, premeditated insult, contumely and evasion. "Watchful waiting" will in time bring the man of the hour in Mexico, a Moses to whom the people may look to redeem them from their own supineness and lead them forward to their just place among nations, for they are favored by a land both rich and beautiful. America will gain more from a free and enlightened neighbor, who believes in American fairness and generosity, than from a hostile and war-cowed nation, the victim of covetousness and rapacity.

SHORT cuts to culture and royal roads to learning will be found next to the chapter on "Snakes in Ireland." Some expert pedagogues are responsible for the scheme to make spelling an easy acquirement by letting the scholars soak in its principles while struggling to learn to read. This desperate confession of the inability to teach recalls the incident of the old Scotch printer who told his apprentice to take a supper off Johnston's dictionary and new milk for he could not get the words into him any other way.

GOOD management is very much like good musicianship in the fact that temperament is one of the first qualifications. The great composer Brahms advised an aspiring musician to "walk much in the woods," the influence of the woods being to make the walker's conceptions bigger. A good manager should be big—not in head but in mental grasp. He should appreciate the value of atmosphere, not hot air. He should be unbending in principles, but broad in their application. The men he controls get results from materials, he gets results from the men by helping them to be better and bigger and more skilful. The manager can be a very big man—if he has the temperament.

RESPONSIBILITIES of the foreman are difficult to adjust. A big-minded foreman is perplexed between his farsightedness in looking toward ultimate results and the imperative demands for immediate results. Holding the balance true between his duty to the employer and his justice to his fellow workers, his own interests may be injured by seeming "too easy with the men."

Where foreman and employer are in sympathy and work out their problems together, the result is almost invariably a well-organized, efficient and contented body of workers.

Degenerating Influences in Unionism.

Pinhead administration of any organization is usually the prelude to disaster. There are many steps between the beginning and the ultimate, however. An illustration of the intermediate stage is shown in the efforts of the machinists' union to call out all the union men connected with the enterprise, if the Duplex Printing Press Company, of Battle Creek, Michigan, were permitted to exhibit at the New York show. Of course, there was the usual contractual relations between the Duplex and exposition companies, and any injury would fall on the exposition company and other exhibitors. Our information is that a representative of the union admitted all that, and more—that the move would injure many good friends of the union among those interested in the exposition. But, quoth this peewee Moses, the Duplex Company must not be allowed to make an exhibit, as it would bring it sufficient sales to keep the factory busy for another year.

Sometimes labor "hold-ups" are conducted on some such plan; on other occasions an active press agent would ask nothing better than to give publicity to the popularity of his product in the manner in which this labor official has done for the Duplex press. We are convinced, however, that neither element is behind the move of the machinists' union in this case. Those of our readers who have had experience with that organization will recognize the methods and the reasoning behind this attack.

We know nothing whatever about the difficulties between this union and the Duplex Company, but we imagine that whatever they are they can be settled in Battle Creek, and if we have observed the philosophy behind restraining orders there is nothing left but for some United States judge to enjoin the machinists from enforcing their threats and to order the exposition company to fulfil its contract with the Duplex Company. From that point of view, the matter is one which can be easily settled in several ways.

Such actions as these bring the blush of shame to the friends of trade unions and are enormously injurious to trade unions themselves. At the most, there can hardly be more than two or three hundred men involved in the Battle Creek dispute. Presumably on their behalf, the officials of the machinists' union proceed to give unionism a very bad black eye by placing the interests of the employers of thousands of union men in jeopardy. In our opinion, the vast majority of employers in connection with the printing trades are favorably inclined toward unionism; even the most pronounced non-union employers are not opposed to unionism as a whole, but object to certain features, some of which are defensible and some of which are not. Action similar to that taken by the machinists' union in New York makes even the warmest friends of the union pause to consider the ugliness of it and the danger there is hidden behind unionism of that particular brand. Certainly they are not inclined to regard their organized workmen with the same friendly spirit and the same confidence as they would if this episode had not occurred. The sum total of the demonstration will be that the union men in Battle Creek will not be benefited, but rather injured; fair-minded employers of thousands of union employees will look askance at organized labor, and anti-union employers will find themselves immensely strengthened in their position.

This handful of incapably led men are not only making sorry exhibitions of themselves, but are undermining their fellow unionists. What is the matter with the mechanics of unionism that it can not put a curb on such actions? Has the American Federation of Labor no sense of shame? If so, how is it that it is such a powerful factor in some affairs and is so impotent when it comes to a matter of inane and harmful exhibitions such as the one we refer to? There must be something wrong. The Federation may be able to punish its enemies, as it claims, but it does not seem to be able to exert much influence with its fool friends.

Printers' Aspirations.

When the first warmth of spring caused the dusty windows of the old printing-office to be opened, and the indescribable odors of decaying vegetation and growing things and wet earth mingled with the type smells, ink smells, roller-composition smells, glue smells, paper smells, and other fusty smells, the soul of the printer rose in rebellion, and the printer abandoned stick, rule-case and press, hunted up a fishing-pole, dug worms and went a-fishing.

Next to fishing, dear to the printer's heart is the work of "making garden." An avocation that is as different as possible from a vocation is an avocation's particular charm, and though there may be an analogy between setting hens and setting type, the analogy is merely verbal and not actual— therefore we printers look with particular favor on the seed catalogue, the hoe and the rake and the spade, the chicken hatchery and

brooder, and all that goes therewith. We particularly welcome the inspiration of the bulletins of the Board of Health urging us to find health in avocations that bring us close to mother earth. A recent bulletin of the Chicago Department of Health is one of the most moral-making documents we have seen in this regard and we give it without quotes, for it is the expression of what is in most men's minds at this season, and is applicable to every community.

We are in hearty sympathy with the sentiment recently expressed by a noted authority on child welfare, that "a child needs grass as much as it needs a bed." Of course, the writer meant that children should have grass plats, not alone to look at, but to roll and play on, to enjoy both by sight and touch.

Then along with the fresh, green grass, if possible, there should be flowers and trees and birds in order that the children's surroundings may be both beautiful and inspiring to their hearts and minds. These are to be had in all our parks and in all the residential districts, especially those in the outlying portions of the city. But there are neighborhoods where there are neither grass nor flowers, nor birds nor trees; and where to have all of these pleasant and joy-giving surroundings is out of the question. Still, even in such localities there is much that may be done to make them brighter and more attractive places to live in. It is nearly always possible to get grass and flowers to grow in both the front and back yards. There are thousands of dirty, rubbish-covered back yards in Chicago that could easily be turned into little beauty spots, just by sowing grass seed and planting a few of the good old-fashioned garden flowers.

In addition, too, there are wonderful possibilities in the back-yard garden. You will be astonished at the amount of nice fresh table vegetables, such as lettuce, onions, radishes, peas and beans that can be grown on a small plot of ground. Radishes, lettuce and onions can be planted every two weeks all through the growing season, thus providing a continual supply of these delicious and healthful table vegetables. The little back-yard garden can be cultivated at odd hours, and persons who are penned up in the office all day should find this work both pleasant and profitable from the standpoint of physical health and enjoyment. Try having a back-yard garden this year, and see how much real pleasure, to say nothing of the good things to eat, you will be able to get out of it. And if the younger members of the family are old enough to help, by all means have them take a hand in turning the back yard into a place of both use and beauty.

There are a good many reasons why every year about this time we urge people to plant things; among them we will mention the following: A dirty back yard is both a menace and a disgrace to the neighborhood in which it is located. The back yard devoted to raising flowers or vegetables, or both, is a credit to the neighborhood and a blessing to those who plant and maintain it. To tend a flower or vegetable garden takes people out-of-doors, and gives them just the kind of exercise that is good for them. Especially does this apply to those who work indoors; for all such back-yard gardens should mean increased bodily health and vigor, which alone is worth working for, to say nothing of other benefits obtained.

Then again, idle land and idle people are of no value to the community, but set both to work, and manifold blessings are sure to follow. There are, it is claimed, a great many idle men in Chicago. There are also a great many patches of idle ground. If only the idle men and the idle ground could be brought together in the right way, a large part of Chicago's supply of summer vegetables could be produced right here at home.



FIDELITY.

The dog is the only animal whose fidelity seems to grow stronger in privation and adversity.

From the Historical Collection of H. W. Fay, De Kalb, Illinois.



THE "LONG BOW" IN SHERWOOD FOREST.

One of Robin Hood's Famous Band Encounters a Savage Tusker at Close Range.

One of a series of seven remarkable photographs from life, representing the evolution of arms and ammunition, from "A New Chapter in An Old Story," produced by The Search-Light Library of New York, for the Remington-Arms UMC Company.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

THE VALUE OF OLD PAPERS.

To the Editor: STEPHENVILLE, TEX., March 29, 1914.

I sometimes notice in the newspapers and trade journals where old newspapers sell for very handsome sums, and as I have three copies which are very old I am writing you to ascertain their value, or to furnish me with the address of some one who is in a position to do so, if any they have. They are as follows:

Chronicle Express, New York, Monday, December 27, 1802.

E. Johnson's *British Gazette and Sunday Monitor*, London, November 13, 1791.

The Daily Advertiser, London, February 26, 1791.

J. A. K.

NOTE.— Some of our readers may be desirous of securing copies of the papers mentioned in the above letter, or may know their value. The publication of the letter will, undoubtedly, bring the desired information.

GALLEY BOTTOMS.

To the Editor: NEW YORK, April 6, 1914.

What has become of the standard thickness of galley bottoms? There was a standard adhered to until recent years by all reputable manufacturers. May I ask the manufacturers of galleys to inform the printer what is the standard to-day? Printers are buying expensive proof presses such as made by Wesel, Vandercook, Wanner (Potter) and others. These presses are adjusted to type-height, plus the galley bottom. The value of these presses is nullified when the printer finds that on one galley he gets a good impression while on the next he gets no impression at all. The time lost in getting satisfactory proofs is a serious item of expense. I have complained to manufacturers and they tell me that these bottoms, thinner than the long-established standard, are made to satisfy the typefounders who sell most of the galleys. The galley manufacturer has no more right to change the standard of galley bottoms than the typefounder has to change the established height of type, and yet the typefounders, including the biggest of them, have, it appears, forced the galley manufacturers to do this injury to the printers. The galley manufacturers who appreciate their duty to the printers and the manufacturers of expensive finely adjusted proof presses should combine to bring the typefounders to a realization of their duty to the printers. One insignificant cut-price galleymaker has, it seems, the same effect on the typefounders that a mouse has on an elephant. Let him take an order for a thousand galleys away from them and the order goes out to reputable manufacturers to meet the price or lose the typefounder's orders — so the better grade of galley manufacturers say. Let us hear from all who are interested, whether printers, proof-press builders or galleymakers. The typefounders shield themselves behind the manufacturers, and the latter say the typefounders force low prices and thin bottoms.

A PRINTER.

WHICH SIDE OF BLOTTING-PAPER SHOULD BE USED FOR PRINTING?

To the Editor: HARTFORD, CONN., March 5, 1914.

The blotting-paper is an important question with the supply man who has charge of the supplies that are sent out by an insurance company, and if any one will take the time to examine these blotters, he will see that all the printing is done on the kid (or top) side, leaving the wire (or bottom) side for blotting purposes. The only reason for this is that the printer can give you a better job of printing on the top (or better) side. I have tried the wire side and find that with a little more squeeze on the press the blotter can be printed very well, and leave the kid (or top) side for the work that is expected of any good blotter.

I print and ship tons of blotting-paper, and think the blotter should be given more study and time than the average supply man gives. It should be looked after the same as we do the high grades of bond and ledger papers, because it is in daily use, and criticized as much, if not more, than any of the supplies.

You will always find people looking for a good blotter that will not blur. If it is not a good blotter it will find its way into the waste-basket, with two or three dashes. If you send out a good blotter it will make you new friends and customers.

I have asked a number of printers and supply men who are handling tons of blotters every year which side of the blotter they consider the better for absorbing qualities, and they gave me to understand that both sides were the same; but I said that I was going to take about one hundred blotters (4 by 9¼) from each of the best grades of blotters — from two different mills — and print on the top (or kid) side of the one hundred from Mr. Doe, and take the other lot of one hundred from Mr. Jones and print on the bottom (or wire) side, and place the two lots of one hundred each in the hands of a large clerical force and let them decide which is the better blotter for their use, without saying a word to them about which side I used for printing. Do you think by this test I would be giving the blotters from Mr. Doe printed on the top (or kid) side, a fair trial? The blotter may be tested at the mill or in your office and show no difference on either side, but it appears to me that the side of the blotter that presents the smoother or more continuous surface to the written line to be blotted naturally has a better absorbing quality. If you take the time

to look around any office that uses a number of blotters every day, you will find that the blotter is seldom used on the printed side.

I have always used a good grade of blotter, and every supply man is looking for the best results from all the supplies that are shipped out from his office, and I consider the blotter question a very important one with us all.

THEODORE HERZER.

SECOND-CLASS POSTAGE RATE.

To the Editor: FOLEY, ALA., March 21, 1914.

While I admit that the argument that the business created through the publications that are admitted at the present second-class postage rate, by and through the answering of advertisements contained therein, should be ample to give Congress pause in its threatening to double the second-class postage rate, still do you not think it would be well to show the actual cost of postage for publishing a newspaper to these thick-headed gentlemen, just to remind them that under present conditions the publishers are actually paying their share and more too?

There seems to be an impression in Congress, and elsewhere, that the publishers get off at the easy rate of one cent a pound, and that that is all they contribute toward maintaining the department, which if it were true, would justify a raise; but it is not true by many per cent; in fact, the direct charge in this case is far less than the indirect or auxiliary charge. For instance, I charge $1.50 a year for my paper. Of course, at present about forty pounds go through the mails free as county matter, but on another forty pounds outside the county I pay at the rate of one cent a pound, hence, my direct rate would only be but one-half cent a pound; but think a bit of the indirect rate that is absolutely necessary in the maintenance of my business. On each subscription I must send each year at least one notice card, and, if it is renewed, one receipt card, besides the many communications relative thereto; and, further, many of the subscriptions are paid by money orders from which the Government gets a revenue.

In a country office, all of the advertising accounts are small, ranging from $1 to $5 a month. On each of these, each month, a bill must be sent, also a receipt, which amounts to at least four cents for each account.

The country publisher must furnish postage to a staff of from ten to twenty correspondents each week.

Besides these he must pay much postage and time in answering things pertaining to the county, the government, etc., all of which pertain to the natural publicity of a newspaper.

After careful figuring I have come to the conclusion that my postage bills for these things alone, which are all auxiliary charges to the direct second-class charge for mailing a newspaper, amount to at least one per cent of the gross receipts. This may sound high, but if any publisher who does his business carefully will figure it up he will find it is not too high.

Besides this I have the regular postage bills of other businesses, such as for the ordering and sale of usual printing stock and for private purposes, which I have not figured in.

So it will readily be seen that publishers, as a rule, are paying their full pro rata, if not more, in maintaining the postoffice, as a direct and indirect result of the second-class "privilege," if such it is.

FRANK FESLER,
Owner *The Onlooker*, Foley, Alabama.

COLONEL BRADFORD AND HIS COFFEE HOUSE.

To the Editor: PHILADELPHIA, PA., March 17, 1914.

I am glad that the question of the location of the London Coffee House in Philadelphia has been raised, because it has led me to examine several very rare maps and histories of this city that I otherwise might not have seen. The histories give details of affairs in early times that are of the most interesting character. Printers were then most conspicuous, and it is right for the present members of the craft to know what they did and where they carried on their good work. But I am not glad to see so many statements in Mr. Bullen's letter, printed in the March number of THE INLAND PRINTER, about points in Philadelphia that do not line at all with our history.

I did not vivisect Mr. Bullen's letter in my former communication, because I wanted to go to the Pennsylvania Historical Society and examine Colonel Bradford's papers, as well as books of local history left by his contemporaries, to see what they had to say about the London Coffee House and its surroundings.

Mr. Bullen's letter says, first, that "the street formerly called Front was, in Bradford's time, the street fronting on the river. Since that time the buildings were extended toward the river one block farther, and when the numeral method of naming the streets was adopted, old Front street naturally became Second street, being second from the river." In a private letter to me he says, "Possibly the present First street is second from the river. I am not sure." This was added to what has been printed.

We have no First street. Thomas Holme was the first surveyor under William Penn, and on his plan the streets running north and south, beginning at the high bank, were named Front, Second, Third, etc., up to Eleventh. Then came Broad street. West of Broad the streets started from the Schuylkill river in the same order. When Penn drew up the city charter of 1701 he stipulated that the streets were to retain the names given them in the first charter. I give the boundaries of the wards as they were first arranged in 1705, showing that the streets were then laid out only up to Seventh street. Front street was 60 feet wide and all the other main streets were 50 feet wide:

Dock Ward — Delaware to Seventh, Walnut to Cedar.
Walnut Ward — Walnut to Chestnut, Front to Second.
Chestnut Ward — Chestnut to High, Front to Second.
Lower Delaware Ward — Front to Delaware, from the end of Walnut to the end of High, both upon and under the bank.
Upper Delaware Ward — Front to Delaware, from High to north end of city.
High Street Ward—High to Mulberry, Front to Second.
North Ward — Mulberry to High, Second to Seventh.
Middle Ward — High to Chestnut, Second to Seventh.
South Ward — Chestnut to Walnut, Second to Seventh.

The old histories, by Proud, Mease, Oldmixon, and the more modern one by Oberholtzer, give in detail the same layout of streets as they were at first. Long before Colonel Bradford's time there were two additional streets cleared east of Front street, the first along the river being named Delaware and the second King. The name of the latter street was soon changed to Water street. These two streets have these names now. Front street retained its name, otherwise the whole city plan east of Seventh street would have been upset. Then there was that Penn lot, from Front to Second street, extending southward 172 feet, with Penn's house in the middle of it. No one can rub out that evidence as to the location of the Coffee House.

Next Mr. Bullen says: "In Colonel Bradford's papers

there is the lease of the Coffee House, which states that it 'extends 100 feet on High street' (now Market) 'and 25 feet on Front street' (now Second)."

I looked at the original lease which Colonel Bradford obtained from John Pemberton, and found the property was described as "being situated on the west side of Front street about twenty-five feet and on the south side of High street one hundred feet or thereabouts," with no parenthetical interjections.

Then Mr. Bullen says: "I wrote a history of the Bradford Family for the *American Bulletin*, and visited the sites of all the printing-houses occupied by the members of that family in Philadelphia, and it was on that expedition that I learned that the Second street of to-day was the Front street of Colonel Bradford's time."

Well, here is William Bradford's own advertisement, copied by his biographer, Wallace, from Franklin's *Pennsylvania Gazette*, of July 8, 1742:

"Notice is hereby given that William Bradford, Jr., has set up a new printing-office in the house that Mr. Andrew Bradford formerly lived in, in Second street, where printing is done at the most reasonable rates. The said Bradford proposes to publish shortly a weekly paper entitled *The Weekly Advertiser* or *Philadelphia Journal*, that may contain the most material as well as authentic news, foreign and domestic, correspondence being provided to carry on the same. In which paper gentlemen may have extracts of their letters published containing matter fit to communicate to the public. He further proposes a more exact way for country subscribers to have their papers than hitherto has been put in practice."

Wallace says that "Bradford stayed about a year in the place where his uncle had lived, on the west side of Second street below Market. In 1743 he removed to a corner of Black Horse Alley and Second street, the southeast corner, I suppose, being still in Second street between Chestnut and Market, though now on the east side of Second street. He remained in this place for eleven years. In 1754, Bradford removed his concerns of business to the southwest corner of Front and Market streets. The point at which the Coffee House stood is just where, on its eastern side, the level ground of the city ends. From its eastern front the ground descends by a gradual slope about 300 feet to the wharves."

James Mease (1811) says that the great Quaker meeting-house was built at the southwest corner of Second and High streets in 1698 and was rebuilt on a greater scale in 1755. There was, therefore, no room for the Coffee House on that lot. The old Coffee House stood at the southwest corner of Front and Market streets as late as 1884. I have seen it and also the Penn house on their original lots. It has taken great exploration to get these facts.

SAMUEL W. HOSKING.

A STRIKE.

To the Editor: CHICAGO, ILL., March 25, 1914.

Having read the editorial "A Strike," on page 866 of the March issue of THE INLAND PRINTER, I thought I would write and tell how I would have tried to look at the situation. The answer to the question is, in my estimation, very simple, and amounts to this:

The executive lacked self-control, human affection, or kindness, and interest in his fellow men. Such a condition as he describes, and which caused all his trouble and so much trouble for his company, might have been met and mastered by rising to the occasion and being a man, instead of losing one's head. The Sermon on the Mount, and especially the Golden Rule, is still the most powerful argument in human affairs: "Do unto others, as ye would that they should do unto you." This rule must be used both by the employer as well as employee, and strikes will not be necessary. It is self-evident that the executive went into the pressroom with the intention to go for some one. Had he found the job delayed in the composing-room his thoughts would have been just the same and he would have found fault with the compositor just as quickly as he did with the pressman. The pressman, who happened to be the unlucky victim of his disturbed mind, knew nothing of what was coming and by simply telling him to "speed the press up a notch or two" was not making the situation clear to the pressman, who by the way was an intelligent human being and not a machine, and any man with a spark of manhood in him would and should resent such treatment. It is here that a little kindness would have done wonders all around. Had the executive used reason and in a few words explained the necessity of an early completion of the job, I am sure the employee would have considered it quite a compliment for being consulted in the matter.

And now we come to the point where the firm is being drawn into the controversy. The executive seeing that here was a man who had feelings and resented being considered only as a "dumb thing," gets mad, which in other words means a further loss of self-control, and in his anger demands of his firm the discharge of the poor pressman, who for all he knew or cared, had probably many duties and cares on his mind. This was a most unchristian thing to do, and the firm was not fair in upholding the executive in his senseless and unkind treatment and demands.

CARL P. SHERMAN.

IS IT DAN DIVER OR HIS DOUBLE?

To the Editor: NEW YORK, N. Y., March 17, 1914.

I wish to thank you personally for the write-up which you gave "Handsome Dan Diver" in the March INLAND PRINTER, and to show you the attention which your paper receives through the copy of a reply I received — evidently from a child, of Albuquerque, New Mexico. She is so honest throughout, she feels certain that her doggy is my Dan — she can not seem to understand how he got so far away from his own home.

Dear Miss Diver:

In this month's issue of THE INLAND PRINTER, which my brother as a printer's apprentice takes, I saw a picture of Dan Diver, and the picture so closely resembles our dog, that I immediately recognized it.

The person from whom we got him did not know his exact age, but supposed him to be about two years old, we have had him for a year, so that makes him about three years old. They called him Rags because of his rather shaggy hair.

His hair is sprinkled with gray hair, showing especially around the mouth, between his fore paws and around his paws. The picture shows this very plainly.

Rags' eyes are brown, and very clear. His tail curls up a little at the end.

Rags weighs about fifty-six pounds, and is about fifty-one and one-half inches from the tip of his nose to the end of his tail and stands about twenty-two and a half inches.

I don't know if Rags is Dan Diver but the resemblance is very close, and he comes to any name you call.

It must surprise you to find that Dan is so far west, and if it is Dan I don't see how a dog could get so far from his own home.

At one time Rags was so sick we thought he was going to die and at another time he did not come home until noon, but now he is well.

Goodbye, Yours truly,

Albuquerque, N. Mex. JULIA RYAN.

Very truly yours,
PAULINE L. DIVER, *Treasurer*,
L. L. POATES PUBLISHING COMPANY.

PAINTING AND SCULPTURE—AND PRINTING.

AN exhibition of the paintings of Carl Krafft and an exhibition of sculptures by Emory P. Seidel will be made in combination at the ateliers of the Palette and Chisel Club, of Chicago, May 4 to 23. The exhibitions of this club have a peculiar interest to printers and the buyers of printing. The club is designed to meet the needs of commercial artists in their studies in high art. As methods of reproduction have improved, the work of the artist is entering more and more into the work of the printer, and the printer and the buyer of printing will find in the Palette and Chisel Club specialists in styles, methods and



Carl R. Krafft, Artist.

media, workers whose coöperation will be found highly advantageous. The doors of the exhibition are open to the public, and an associate membership in the club is a privilege open to every printer or buyer of printing. It is one of the few privileges offered to us from any quarter that is well worth the money.

An appreciation of the exhibitors is subjoined hereto, and some specimens of their art are reproduced.

Carl R. Krafft.

BY GORDON ST. CLAIR.

Carl Rudolph Krafft, a reproduction of whose painting, "Languor," appears herewith, is one of the most interesting among the younger generation of Chicago artists. He belongs to that growing school of talented Americans who strive successfully to show there is no incompatibility between fine art and art that may be applied to man's more material needs.

Starting his career as a commercial designer hardly ten years since, Krafft has pressed steadily upward to an honored place both in the commercial field and in that world where art is pursued for its own sake.

Not a day of art-school training was given him with which to begin his career humbly as a designer of labels, but it was not long after he began that he showed himself the most rapid and efficient among his fellows. The completeness felt by the label men in drawing a weekly wage for skilled craftsmanship was not shared by Krafft, who soon began urging his brushes to more ambitious efforts. Thereupon followed great amusement among the artisans, not because of his shortcomings, but for his assurance in attempting what was, to them, unthinkable. "Real painters are born, not made," was the expressed conviction of the shop. That an artist must be born and also made, was beyond them.

Such minor discouragements only increased the yearnings of the young designer toward the higher plane for which he felt himself destined. After a year of the brand-making, Krafft essayed designing advertisements, which he could do so well as to bring him an exceptional salary from an engraving concern. Meanwhile he began to buy paint and "spoil" canvas. The first attempts at painting, imperfect and untaught as they were, showed great vigor of execution and a searching for the honest expression of a virile poetry, untainted by any love for display or technical superficiality. How much popularity he gained with the feminine side of his family by nightly cluttering up the kitchen with the untidy traps of painting may be guessed. Even at this stage the key-note of his work became apparent; he strove to depict not merely the objects in landscape but the great beauty and mystery of the out-of-doors in its varied moods. His love for life in the open, up to that time seen only in a fondness for fishing, baseball and every man's sport, was manifesting itself in a nobler phase. Sundays and holidays found him leaving the fishing-rod at home while he went afield with his sketching outfit. He showed good sense by applying himself to art schooling and to careful academic study at the Palette and Chisel Club, of which he had become a member.

At that Club, Krafft found a new atmosphere of ideals and the kind of companionship that could understand him and further his aims. Without in the least slackening his stride in the commercial-art race he carried his abstract studies along quietly until three years ago when the Art Institute accepted for exhibition two large canvases bearing his name. These were his first offerings to the world of high art, but they brought him immediate recognition and even surprised many who knew him best. No one suspected what immense progress the young painter had been making in silence. One of the pictures was especially notable for the vastness and simplicity of the conception; it represented a wide field sunk in the stillness of twilight and bordered with distant hills against which the tiny figures of a plowman and horses were seen laboring past sunset into moonrise. That canvas alone was enough to assure his future among the artists of America.

Every year since has found him a prominent exhibitor both at the Art Institute and at the Palette and Chisel Club. His studio in the Harvester building, where he still creates commercial designs, is hung with many fine examples of his art. There his canvases are sought by those who have an eye for what is fresh and worthy in art rather than a mere ear for names long recognized by others. In this way Krafft's pictures have found their way into the collections of many astute connoisseurs having a thought for the future as well as an appreciation of the work itself.



LANGUOR.

By Carl R. Krafft, Palette and Chisel Club, Chicago.
A reproduction of one of eight paintings presented to The Henry O. Shepard School, Fillmore and Mozart streets, Chicago, by The Henry O. Shepard Company.
Engraved by Wells & Company, Chicago.
Printed by The Henry O. Shepard Company, Chicago.
Process inks by Chas. Eneu Johnson & Co.

Technically the dominant characteristic of his painting is a fine feeling for decorative qualities both of color and line, which are never carried to the extent of mannerism or fad. In this, as in all other ways, he shows himself a clean modern, though perhaps a German ancestry may have given his abilities a decorative trend. But, however happily he feels decorative pattern, he never permits the treatment to obtrude itself nor has he yet singed his wings at the flame of cleverness. Lately, delightful nude figures have begun to appear in his compositions. He has the art of making such figures beautiful and convincing incidents in big conceptions, and says his hope lies in being master of the figure in its proper stage, the unpaved face of earth.

Opportunity will be given the public to see a comprehensive display of Krafft's landscapes when his exhibition opens at the Palette and Chisel Club May 4 to 25. A number of pictures painted in the Ozark region of Missouri, where Krafft, in company with other Chicago artists, discovered a new sketching ground, will form an interesting



"Spring."
Clay model by Emory P. Seidel, sculptor.

and fresh note in this show. Every one concerned for the real art of America and the diffusion of a better spirit through Chicago should visit this exhibition which is given free. A special invitation is extended to the printing fraternity and friends.

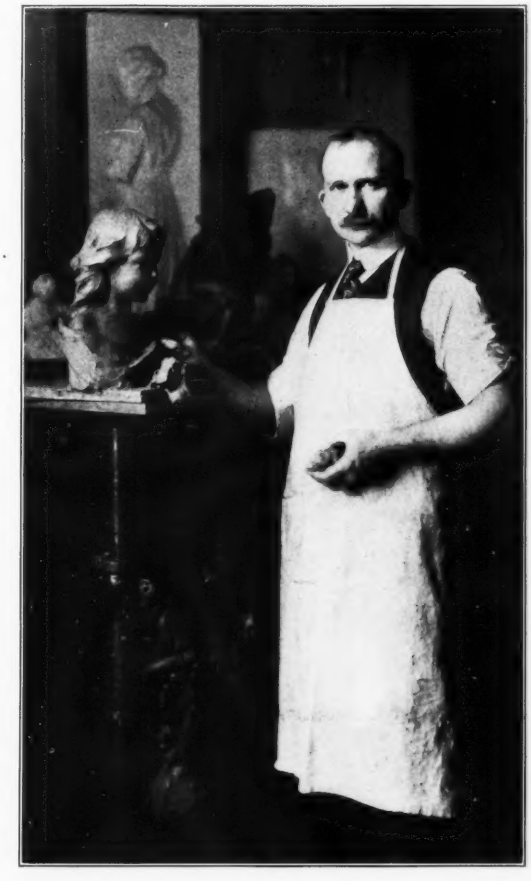
See it and get acquainted with Carl Rudolph Krafft, a man who has dignified commercial art and held his ideals, a youngster who sees the utility of beauty and the beauty of usefulness.

Emory P. Seidel, The Man and His Work.

BY HELEN ANTISDALE.

One hundred words would be ample to tell all Mr. Seidel said of himself when he was interviewed. The pronoun "I" was noticeably absent from his conversation. From his German ancestors comes a certain direct, matter-of-fact way of replying to questions.

He was born in Maryland. His people were also born in this country. Ever since he can remember, he has



Emory P. Seidel, Sculptor.

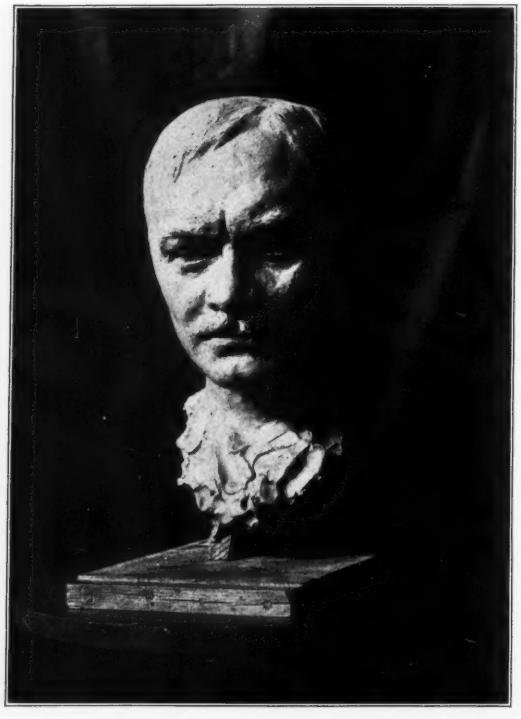
modeled. Not until he was ten years of age did he commence to study drawing. Later he studied under Ephraim Keyser in the Maryland Institute of Baltimore. He has also worked under Charles Mulligan, of Chicago.

Though my questions about his life history were answered with a patient courtesy, I knew it was of his work, not of himself, he preferred to talk. What possible difference could it make where he was born or where he had studied? The sculptor is judged by the measure of creative ability expressed in his work. The work is the important part of the man. Autobiographical details are inconsequential. I fancy this was the tenor of his thought.

Mr. Seidel models in clay, guided by color and light and shade rather than by form and line. He tints the clay he uses, emphasizing shadows of folds, making the background of a bas-relief darker than the figure itself. The color he uses is a soft dull green. The different tints of this are often scarcely distinguishable in the model, so

perfectly are they blended, yet when photographed they produce wonderful tone effects.

The raised letters which he makes for commercial work are the most conspicuous example of the wonderful carrying power created by tonal differences. It was most interesting to learn how he makes these letters "stand out" so well. First he prepares a two-layer sheet of clay, the



J. T. Nolf—Artist (Ex-printer).
Clay model by Emory P. Seidel, sculptor.

lighter clay on the surface. On this he outlines the letters. Then he cuts away the clay surrounding the text. He "undercuts" to the desired extent.

When photographed, this lettering "carries" better than any other kind. Mr. Seidel has a splendid knowledge of spacing, and is very precise in his work. He takes all his own photographs, thereby getting just the effects he plans.

He draws no line between commercial and non-commercial work. Among his so-called commercial pieces are some wonderfully beautiful children. Almost in the center of his studio, a plump little baby laughs over his shoulder at a butterfly. The baby is perched on a branch of oak leaves, which sweeps across the bottom of a circular opening in a wide panel screen of clay. This baby appeared on the cover of the "Baby Book" of Sears, Roebuck & Co.

On another panel is a little girl eating her bowl of bed-time porridge. It shows a very tired little girl, sitting on her mother's lap, being fed. This figure was used by the Postum Cereal Company.

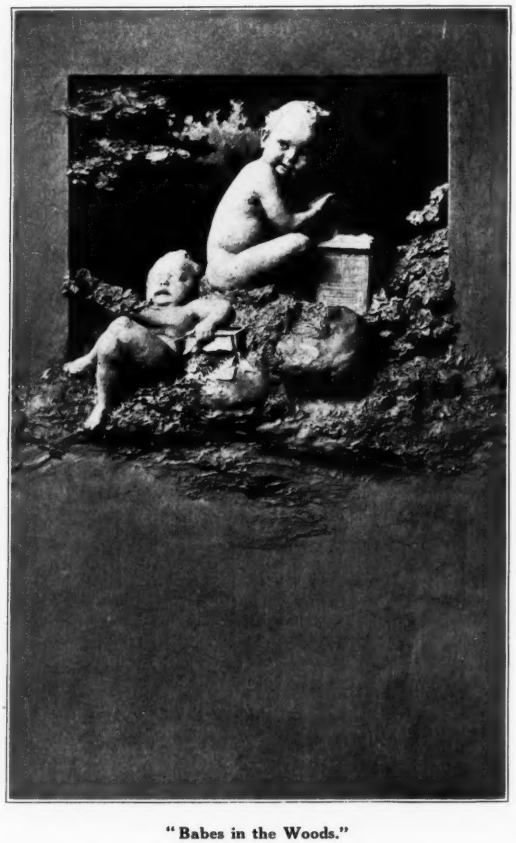
Occasionally he uses bas-reliefs of children for the panels on art calendars.

Mr. Seidel does not limit himself to modeling children and letters. Nothing seems too detailed for him to fashion in miniature. Automobiles, hotel entrances and locomotive engines, all find their place in his work. The "Four of a Kind" advertisement for the Chicago, Milwaukee & St. Paul Railway shows a relief of four huge engines perfect in every detail from automatic couplers to air whistles. The bas-relief of the Mechanics' Institute of Boston is among his latest works.

The splendid figure of "Justice," the Sears-Roebuck trade-mark, is also his work. It is a model of a woman holding the scales of justice.

In designing calendars he shows his versatility. For the outer panels he will make bas-reliefs. The center panel may be a photograph of another piece of relief work which he has colored, or it may be a picture he has painted. He uses all sorts of designs from cherubs to Indians and canoes. The largest calendar houses in the country use his work. The Osborne Company, of New York, Brown & Bigelow, of St. Paul, Gerlach-Barklow Company, of Joliet, all use his designs.

Not all his bas-reliefs are used for calendars and other commercial purposes. He has made a beautiful pair of panels for his own little girl's nursery. Then there is a modern madonna, a "real" looking mother with a contented baby in her arms. The relief called "Virginia" is of his own child. "Virginia," though thoughtful, is not as



"Babes in the Woods."
Clay model by Emory P. Seidel, sculptor.

serious as the little girl whose portrait bust Mr. Seidel regards as among his best pieces.

"She spoke much, but I never saw her smile," was his comment. And the little mouth he has modeled, really looks as though it were unaccustomed to laughing. The bridge of the nose is rather straight for a child of three. Mr. Seidel has given this little three-year-old the most

wistful eyes I have ever seen. All the eyes in his models are wonderfully lifelike.

In decided contrast to these baby faces is a portrait bust of a man. It possesses strength and virility.

"The Tease" is a small cast, another model of "Virginia." In this she is holding a carrot just out of the reach of a long-eared bunny. The childish abandon in the pose, the mischief in her eyes, the action — all help make it one of his most attractive pieces.



Trade-Mark for Sears, Roebuck & Co.
Clay model by Emory P. Seidel, sculptor.

"Babes in the Woods" is another panel with babies in the square opening. One baby has eaten its fill and fallen asleep. The other is wide-awake and still nibbling.

Mr. Seidel prefers modeling children. He says they do not pose and that they are unaffected. He gets them to play about the studio, interests them in doing something. He watches them ten minutes and works for one.

"In childhood the lines of the face are unfixed. The expressions are more subtle, the curves run one into the other. With age come the definitely developed facial planes. The adult seldom assumes an absolutely natural expression when sitting for a portrait."

He tells of a man who wished a portrait sketch made. He was so utterly unnatural in pose it seemed hopeless to try to obtain a good likeness. Mr. Seidel gave him a palette and paints and told him to make a picture. This he endeavored to do. The man became so interested in his work that he quite forgot himself.

Meanwhile, Mr. Seidel modeled busily. The result was a sketch in which the man is so perfectly balanced and the poise so natural that with all the supporting clay removed the figure stands alone.

"After all," said Mr. Seidel, "modeling is just drawing in the round. Modeling is the more difficult, for we must use monotone materials. We have not the colors the artists use. We must create the colors, the feeling, the shadow.

"The sculptor must study anatomy, learn the structure of the normal human body, especially the placing of the muscles and nerves of the face — then forget what he has learned — he must not see what *should be* — but see the individual defects and peculiarities and depict them."

Mr. Seidel is the only man in the Palette and Chisel Club to uphold the term "Chisel." From May 4 to 23 he is to have an exhibition in the clubrooms. Several of the pieces he will exhibit have won prizes in former exhibitions.

Oh, yes — his work has been awarded prizes, some in St. Paul, some at the Maryland Institute. When I spoke of admiring "The Tease," he showed me a letter from the



Cover-Design.
Clay model by Emory P. Seidel, sculptor.

jury of awards of the Minnesota State Exhibition. It contained high praise for his work, mentioning particularly "The Tease" and 'A Spare Moment." But in speaking of these prizes he gives you the impression that he feels they are a tribute to the intrinsic beauty of his work, not a tribute to him, personally. Always it is of his work, not of himself, that he thinks and speaks.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

XVI.— HISTORIES OF PRINTING IN AMERICA — *(Continued)*.

OHIO, MICHIGAN, ILLINOIS AND WISCONSIN.

BY HENRY LEWIS BULLEN.

WHEN writing the preceding article of this series I had mislaid two interesting items relating to Cleveland, Ohio, being "Recollections of a Pioneer Printer," by Eber D. Howe, and "The Pioneer Press of Cleveland," by John C. Covert, published respectively in Nos. 4 and 5 of Vol. III, of "Annals of the Early Settlers' Association of Cuyahoga County, Ohio," Cleveland, 1895 and 1897. The first newspaper was established there in 1818, when the population was about two hundred, by a printer from Beaver, Pennsylvania, Andrew Logan, said to be a descendant of Logan, chief of the Mingoes, whose speech to the whites is a classic in American literature. His paper, the *Cleaveland Gazette and Commercial Register*, was issued from a small building on the corner of Superior and Seneca streets, as we are informed by Eber D. Howe, tramp printer, aged twenty-one, possessed of a horse and accoutrements, a valise, and about $20, who entered it in search of employment in 1819. Failing to get sufficient employment from Logan, Howe "issued proposals for publishing the *Cleaveland Herald*." His "proposals" were large and his pockets empty, but receiving some encouragement, Howe returned eastward to Erie, Pennsylvania, where the *Erie Gazette* had existed for a year, and persuaded its owner, Ziba Willes, to abandon Erie for Cleaveland (the latter city being named in honor of its founder, Gen. Moses Cleaveland), where on October 19, 1819, they jointly issued the *Herald*, which in 1885 was merged with the *Leader*, still continuing. Logan's paper disappeared from history when the *Herald* was issued. In a short time the *Herald's* circulation was three hundred, and it proved to be a healthy publication. Its paper was received by wagon from Pittsburgh, and it prided itself upon printing news from New York only ten days old. Cash payments were seldom received. Payments were usually in corn, and this was sent to a distillery to be transformed into whiskey for which cash was readily secured at the rate of twenty cents per gallon. Shortly after the *Herald* was successfully launched its printers bought a font of large types suitable, among other uses, for a new heading for the paper, but as it proved to be too extended for the latter purpose they dropped the letter "a" in "Cleaveland" to get the line "Cleveland Herald" into the measure, and very soon the inhabitants adopted the simplified spelling, which was presently officially ratified, and thus the charming and great city of Cleveland came to be named by a printer. No bibliographic list that I have seen includes a copy of Logan's *Register*, but the Western Reserve Historical Society possesses a file of the *Herald* from the first to the end of 1832 and irregular issues to 1844. Researchers in the annals of Western printing will find indispensable help in the lists of newspapers issued by the Library of Congress, "Check List of American Newspapers in the Library of Congress," 1901; the "Annotated Catalogue of Newspaper Files in the Library of the State Historical Society of Wisconsin"; "Newspapers and Periodicals in Ohio State and Other Libraries in the State," etc., 1902; Thwaites' "Ohio Valley Press Before the War of 1812-15," and other such lists mentioned in this article.

The printing-press entered the Territory of Michigan in 1809 by way of Canada, when Father Gabriel Richard issued in Detroit in French and English the *Essai du Michigan ou Observateur Impartial.* The second press was that of Edward D. Ellis, Monroe, who established the *Michigan Sentinel* in 1825, the issues of which for the first six years are in the Congressional Library. These facts are found in the "American Dictionary of Printing." If there is any book or pamphlet dealing with the history of printing in Michigan I have not found any reference to it. Michigan presents a good field for research in this relation. It would be interesting to know if any issues of the *Essai du Michigan* are extant; the bibliographies available do not list it.

We now come to Illinois. On February 22, 1869, there was instituted the Franklin Society of the City of Chicago with a membership of one hundred and four, among whom were Messrs. Medill, Marder, Leonard, Donnelley, Luse and Rand. Henry R. Boss was the secretary and moving spirit, and future historians of printing in America will acknowledge the excellent research work done by Mr. Boss under circumstances which usually discourage or prevent such work. The Franklin Society's early work was admirable. It acquired a good, if small, library, and issued "The Printer: read before the Franklin Society of the City of Chicago. Chicago: Franklin Society Publications No. 1, 1869," by James W. Sheahan, 4to, 22 pages, admirably printed with luxurious margins by Church, Goodman & Donnelley; and in 1870 it issued its second publication, "Early Newspapers in Illinois," by Henry R. Boss, 4to, 48 pages, in the same correct and impressive format. Other publications promised but never printed so far as I know were "History of the Press of Lake County," "History of Printers' Union in Chicago," "The Old Booksellers of Chicago," and "History of the Religious Press of Illinois" — good subjects still for ambitious researchers. It was the great fire that spoiled a good program, although the society continued and was active as late as 1876. Its library then consisted of about two hundred volumes, besides pamphlets and periodicals, a few of which were typographic rarities. In 1875 *The Printing Press* appeared, "published by the Franklin Society," and survived until October, 1876. It was edited by Mr. Boss, and though small it contains much historical information not elsewhere printed.

The most comprehensive work on printing in Illinois is "Newspapers and Periodicals of Illinois, 1814-1879," revised and enlarged edition, by Franklin William Scott, 8vo, 610 pages, Springfield, Illinois, published by the Trustees of the Illinois State Historical Society, a carefully compiled, interesting, valuable work, already out of print and worth about $6. The Regan Printing House, because of its pride in its occupation, issued "Story of Chicago in Connection with the Printing Business," 12mo, 224 pages, Chicago, 1912, an interesting compilation from scattered sources, for which much thanks. The Proceedings of the Illinois State Historical Society for 1912 contain an admirable biography, by F. E. Stevens, of Warren Hooper, second printer in Illinois, 8vo, 17 pages. Much first-hand information relating to our subject in Illinois and other Western States may be found in *Round's Printer's Cabinet*, folio, Chicago, begun in 1857 and continued until 1888, wonder of our youthful typographic years; and a little in the *Chicago Specimen* (1867-1891); and much in THE INLAND PRINTER, which would be greatly increased in value as a work of reference if it were not distinguished by having the most unsatisfactory index of all periodicals

indulging in indices. Worse, however, are periodicals that are not deemed worthy of an index — they are in the "bread-getting" rather than the "bread-earning" class.

Other valuable sources of historical information are the *Typographic Advertiser*, Philadelphia, 1855-1892, Thomas MacKellar editor; *The Printer*, New York, 1858-1866, an indispensable source for first-hand facts; the *Typographic Messenger*, New York, 1865-1875, published by James Conner & Sons, a typefounders' organ which was fortunate to secure and wise enough to print historical contributions from printers, typefounders and inventors who were themselves leaders in these activities in the early nineteenth century; the *Printers' Circular*, Philadelphia, 1866-1890, an admirable periodical indispensable to the historian; *The Proof-Sheet*, Philadelphia, 1867-1880; and that periodical which started in 1867 as the *Advertisers' Gazette* and became later the *American Newspaper Reporter* and ceased in 1884, then bearing the title *Woodcock's Printers' and Lithographers' Weekly Gazette and Newspaper Reporter*. These periodicals took themselves seriously and in contents compare favorably with their successors in this field. THE INLAND PRINTER is the longest established of existing American printing periodicals, and is mentioned in this connection as the link between past and present. Any aspiring printer can immortalize himself by compiling a good subject and author index of all American printing-trade periodicals from the first in 1855. Such a compiler I believe would find a willing publisher, though both will do the work chiefly for honor and glory, the larger recompense of greater men.

Matthew Duncan was the first to practice printing in Illinois. His brother, Joseph Duncan, was governor of the State from 1834 to 1838. Matthew was born in Kentucky. He graduated from Yale University and became owner in 1809 of a newspaper in Russellville, Kentucke. In that village there lived a lawyer, Ninian Edwards, who distinguished himself in the earlier history of Illinois and was the first and only governor of that Territory (1809-1818), and after governor-elect of that State (1826-1830). Duncan printed in 1813, in Russellville, the first edition of the "Illinois Territorial Laws," and in the following year moved his plant to Kaskaskia, now in Randolph County, on the Mississippi, about fifty miles south of St. Louis, and issued the *Illinois Herald* there December 13, 1814. In 1817 he sold his plant and business to Blackwell and Cook, who thus became State printers and who changed the title of the paper to *Western Intelligencer*. Robert Blackwell afterward became Territorial Auditor and Daniel P. Cook became Territorial Attorney-General; Cook County is named after him. A very interesting history is connected with this first press of Illinois and the more than ordinarily able and educated group of men connected with it, but it remains to be collected. The *Intelligencer* lost the State printing and ceased to exist when the seat of government was removed to Springfield in 1839. The second newspaper of Illinois, the *Illinois*



Kiowa Princess.



Caddo Prince.

PAIR OF NATIVE OKLAHOMA ARISTOCRATS.

The costume of this wealthy young woman is trimmed with elk teeth and valued at one thousand dollars. The suit of the Indian Beau Brummel, worn only on tribal occasions, represents a value of five hundred dollars.

Photographs from the collection of Edmund G. Kinyon.

Emigrant, first issued in 1818, and continuing from 1819 to 1831 as the *Illinois Gazette*, was started in Shawneetown, now in Gallatin County, on the Ohio river, not far from its confluence with the Wabash river. The third printing-plant was that of the *Edwardsville Spectator*, established by Warren Hooper in 1819 and ceasing in 1826. I believe the oldest existing newspaper in Illinois is the *Illinois State Journal*, of Springfield, established there in 1831 as the *Sangamon Journal*, a very distinguished newspaper. It became a daily in 1848. The *Galena Gazette*, started in 1834 with the name of *Northwestern Gazette and Galena Advertiser*, has the honor of being the second in point of age. It became a daily in 1848, and is now owned by A. W. Glesner, who is justly proud of the antiquity of his journal, the history of which he printed in a special seventy-fifth anniversary edition in 1909. The first printing-plant in Chicago was that of John Calhoun, who had published the *Eagle* in Watertown, New York, until 1833, and moved his plant to Chicago in that year, issuing the *Chicago Democrat* on November 26 of the same year. It continued until 1861, under the ownership and editorship of John Wentworth from 1836 to the end. Its subscription-list was taken over by the *Tribune*.

There is indeed abundance of material for an interesting complete history of printing in Illinois. A large number of its printers have achieved military, political and civic fame. It is apparent that the printers of the earlier newspapers were, with few exceptions, men of character and of power. Professor Scott divides the history of the press of Illinois into periods. Of the first period, ending about 1824, he says, "in the columns of these pioneer papers the early life of the State is revealed frankly and realistically. The editors and contributors included nearly all the leaders in public life, and like the leaders, the papers were partisan. But the partisanship was obvious and sincere; . . . and in this earnestness . . . there are the simplicity and the strength of the pioneers of a great commonwealth," soon to produce world heroes, who were undoubtedly inspired in great degree in patriotism by the work of the printers and their hand presses, laying the foundations on which we rest in these times. Of James Hall, of Shawneetown, printer-editor of the *Illinois Gazette*, Scott says "he made its political tone vigorous and gave the paper a very unusual literary tone" — in the wilderness! Hall became State Treasurer, Trustee of Illinois College, a writer of fiction, a biographer, and established the first magazine in Illinois in Vandalia in 1830, nine years before the State had a daily paper. His *Illinois Monthly Magazine* survived two years. Warren Hooper, the third printer, learned his trade in the same plant in Vermont with Horace Greeley. Like Greeley he started West, and by the same route, via Watertown and Fredonia, in New York, but Hooper did not turn back. At the age of twenty-four (in 1814) he reached Delaware; in 1817, in Frankfort, Kentucky, he worked at the case beside Amos Kendall, afterward Postmaster-General. In 1818 he worked for Joseph Charless, first printer in St. Louis, and in 1819 with the help of Governor Ninian Edwards he established his printing-plant in Edwardsville. Hooper was never successful in business; he engaged in many newspapers which did not succeed; but as an editor he did much to shape the destinies of Illinois. He as much if not more than any other man prevented the introduction of slavery into the young State, although he was not an abolitionist. Had he failed in that struggle, who can estimate the effect upon the history of the Union! Impeccable in character and principle he ran risks of losing his life for expressing his opinions, and it is written of him that "he was one of the great men of his day. His bravery was a twin brother with his ability." Again: "He printed as he talked, briefly and to the point and in language which attracted though it stung when directed at what he regarded a wrong or an abuse. A very peculiar feature of the man's manner of working, especially during that exciting campaign, was this: He rarely wrote his copy. Standing at the case he always set up his thoughts as they crowded themselves forward, and it is said of him that still more rarely did it become necessary to correct his proofs. He was very accurate." He was the first printer in Springfield (1827), issuing the *Sangamon Spectator*. Young Lincoln was then working very humbly in the Sangamon country and doubtless the writings and opinions of Warren Hooper, evolved line by line at the case, had their good influence on him, as well as other young men of Illinois who afterward achieved fame in national and state affairs. Duncan, the first printer, entered the army and was captain of United States dragoons in the Black Hawk War (1832-1833), in which Lincoln was a captain of militia. Professor Scott's second period is from 1824 to 1840, a period of rapid development, during which newspapers multiplied, and were generally "run by men of backbone and brains — proportions varying." "There were," he says, "a good many very poor sheets of a colorless, neutral tone, the *forerunners of the abject bread-getters, never exalted to the dignity of bread-earners, which became widely prevalent in the decade from 1870 to 1880.*" In the West to-day the country press is in the hands of educated progressive printers, who are restoring the prestige and profits of the printer, which were so miserably lowered by the "bread-getters." It is the opinion of many sound thinkers that the press of the smaller cities and towns of the Union has more effect in forming national opinion than the newspapers in large communities. Every man who controls the use of types, if he has the spirit of the earlier printers of Illinois, may be at least a local force, and possibly greater. As we read the scant published records of the lives of the pioneer printers of the West our pride in printing increases. In 1837 Easley T. and C. Goudy, both printers, published the first educational journal in Illinois, probably the first west of the Alleghanies, the *Common School Advocate*, when there was no school system in Illinois. Surely these printers were not of the "bread-getting" class! Professor Scott's third period is from 1841 to 1860, during which the newspaper exerted a splendid influence in determining the destiny of the Union. Like Medill, Scripps, Cowles, Selby and others, the editors were generally graduates from the type-case.

Wisconsin seems to be destitute of typographic literature, which (if true) is the more remarkable because the secretary of the State Historical Society of Wisconsin, R. G. Thwaites, takes much interest in the subject. The scattered data I find indicate that a history of printing and printers in Wisconsin would be interesting and valuable. Printing was first done in Wisconsin by Albert G. Ellis, a printer, who learned his craft in the plant of the *American Herkimer*, New York, published by Edward P. Seymour, uncle of Governor Horatio Seymour, afterward Democratic candidate for President against General Grant. In the same office Thurlow Weed and William L. Stone learned printing and started toward national fame. I mention these names to illustrate the caliber of the men engaged in printing at that time. All the printers mentioned in this series of articles were above the average in

mental and moral power. Completing his apprenticeship in 1820, Ellis met Eleazer Williams, an Indian missionary, who afterward became notorious as a pretender to the throne of France, the details of which are given in the famous article in *Putnam's Magazine*, "Have we a Bourbon among us?" However, in 1820 Williams had secured governmental permission to remove the Oneida Indians from New York to the territory adjacent to Green Bay, Wisconsin. Ellis accompanied Williams and a party of Oneidas to Green Bay in 1822, residing there until 1852. Writing in 1859, Ellis says: "Among the various pursuits that engaged my attention at Green Bay, that of printing, and newspaper publishing, was never to be forgotten; but always thought of as my legitimate business, as soon as circumstances would allow. In 1826, Doctor Philleo, of Galena, volunteered a correspondence with me, proposing a copartnership for publishing two papers — one at Green Bay, and the other at Galena; a meeting was agreed upon between us, to be had at Fort Winnebago in May of that year. I kept my appointment, but the Doctor failed of his, which ended the affair with him. I did nothing further in my profession for several years, except to print a thousand lottery tickets, on a scheme for the benefit of sufferers by fire. John P. Arndt, of Green Bay, had lost a store and its contents by fire. He conceived the plan of selling lottery tickets, to reimburse; there was a singular genius in the place who, among a thousand other notions, had a handful of old brevier, and an ounce or two of printer's ink. On examination, I found sufficient letters to set the necessary matter for a ticket. A bit of pewter furnished the means of a kind of border for the bill; an oak log, sawed off and made smooth of an end, furnished the stone; and by means of a planer instead of a platen, I worked off one thousand of these tickets, which was on the whole a rather fair job, and the first printing ever executed in the State. Latterly I have offered a premium of $20 for one of them; but in vain." Thus primitively was printing first done in Wisconsin. After various ineffective attempts Ellis finally procured a printing-plant and on December 11, 1833, issued the first newspaper, the *Green Bay Intelligencer*. He continued it (with partners) until 1837, when Christopher Latham Sholes and his brother Charles became owners. C. L. Sholes was afterward the inventor of the first successful typewriter. The Sholes were lineal descendants of John Alden, of a distinguished family, and both practical printers. Because Sholes was a printer he was equipped to become inventor of the typewriter. If he had been a lawyer or a carpenter we might now be minus the typewriter and of the services of tens of thousands of stenographers. Printing is the ladder upon which thousands have climbed to fame and fortune; surely it deserves to have its historians in every State. C. L. Sholes was one of Wisconsin's most distinguished citizens, postmaster in Milwaukee, collector of customs, president of the senate, commissioner of public works, and editor of *The Sentinel*. In 1866 he bought an interest in a small numbering-machine factory, and his observations of the process of numbering led to the invention of the machine now called the Remington, because it was first built on a large scale in the factory of the Remington Arms Company, in Ilion, New York. There was then in Washington a court stenographer named James Ogilvie Clephane, who materially aided Sholes in developing his typewriter. His interest in the Sholes invention brought him into contact with men who were working on typesetting devices, and to Clephane's various endeavors and persistent courage the world is primarily indebted for the linotype machine. He it was that engaged the services of the watchmaker, Ottmar Mergenthaler, to develop the patents secured by the forerunners from which the successful machine was finally evolved. Who shall say that the enterprise of Ellis in establishing a very small printing-plant in Green Bay, Wisconsin, in 1833, was not vitally influential in determining the trend of events which culminated in two of the greatest inventions of the graphic arts? And while both these inventions were being slowly and laboriously evolved, there was a young printer working in La Crosse, Wisconsin, who was to invent a machine which was to overcome what appeared to be an insurmountable obstacle to the success of the linotype. That machine had been perfected as an assembler of matrices instead of types, without any successful provision for supplying the enormous number of matrices demanded. Without matrices the wide sale of linotypes would be impossible. Matrices are made from a master punch of steel. There were not in all the world enough punch-cutters to supply master punches for the linotypes. Punch-cutting is a difficult art, and before a sufficient number of punch-cutters could have been instructed the linotype patents would have expired. Well, the marvelous punch-cutting machine of Linn Boyd Benton, printer, saved the day, producing steel punches in illimitable quantities with a degree of precision impossible to the human punch-cutter. Do not all these important things pertain to the history of printing in Wisconsin, which has no history of printing! America owes to Wisconsin the introduction of the auxiliary newspaper, the "ready-print," and growing out of that idea, the "boiler-plate." Much ridicule was at first wasted on these developments, but they afforded and still afford a superior class of reading-matter to thousands of communities which otherwise would have been poorly provided if at all with food for thought and material for ideas. Every method which cheapens and increases the printed word is incalculably valuable to all the people; and therefore let it not be forgotten that the auxiliary newspaper was first used in 1861, by A. N. Kellogg, printer, publisher of the *Baraboo Republic*, Baraboo, Wisconsin. Early in July of 1861, Kellogg's journeyman compositor enlisted in the Union army, and no other compositors being for hire it was realized that the *Republic* could not print all the news; so Kellogg went to Madison and induced the *Daily Journal* there to lift the war news and print it on both sides of a small sheet to be folded in with his paper. Immediately realizing the awkwardness of this arrangement, he next induced the *Journal* to print the war news and miscellany on one side of a full sheet the size of the *Republic*, to be completed on the other side in Baraboo. Very soon the *Journal* was supplying this half sheet to thirty weekly papers. In 1864, the proprietors of *The Wisconsin*, Milwaukee, entered the auxiliary newspaper field. In 1865, A. N. Kellogg established the Chicago Newspaper Union in Chicago. It was very successful. Great fortunes have been made in the auxiliary-printing business East and West. All these enterprises except the San Francisco Newspaper Union were merged into the Western Newspaper Union, which now has manufacturing establishments in thirty-one cities. Joseph I. Weirick was the name of the patriotic compositor whose enlistment started the auxiliary printing business. He served gallantly throughout the war in the famous "Iron Brigade," and returning with his good record to Baraboo, succeeded A. N. Kellogg in 1865 as proprietor of the *Republic*, conducting it until his death in December, 1877.

The next article will relate to Iowa and other Western States.

WALTER W. BARRETT—CANDIDATE FOR VICE-PRESIDENT OF I. T. U.

Many employing printers are wondering when there is going to be a surcease in the demands for increased wages, and they look back and figure that within a period — may be of five years, may be of ten years — they have increased the pay-roll a large per cent. It would seem, however, that their dilemma is not to be compared with what has happened among printers of foreign tongues. Recently it was



Walter W. Barrett.

announced that the Polish printers of Chicago had secured an increase of $4 a week, payable at the rate of $1 a week every six months, which will bring their wages on a par with that of English-speaking compositors. It is said the employers in this instance resorted to all the artifices and devices of negotiators in staving off this demand from November 2, 1913, to the middle of March, 1914, going so far as to arrange for conferences and failing to appear. When the Polish workers concluded that patience ceased to be a virtue, following the formula of their organization, they appealed to the International Union officials for assistance. Walter W. Barrett was delegated to act as mediator, with the result just mentioned. In discussing the matter, Mr. Barrett says that two factors justify the large increases given to foreign-tongued printers. "Not so long ago these Poles were working for about $12 a week," said he. "Now they are getting twice as much — a greater proportionate increase in earning capacity than has come to American workers." According to Mr. Barrett, the two reasons for this are that "the Poles are improving their standards of living, and of workmanship, the more progressive employers doing some English work and preparing to do more of it. Consequently, in the interest of the English-speaking part of the trade, it is desirable that the Polish workers' wages be raised to the American standard. Their competition may not amount to very much now, but there is no telling what changes will be wrought within a few years. Certainly Polish printing-offices will continue to exist, and it is almost as certain that the increase in their work will be printing in English rather than in Polish."

Mr. Barrett is very much in the printorial eye at the moment, as he is a candidate for vice-president of the International Typographical Union. Though but thirty-two years old, and a member of the union twelve years, he has held a number of offices, serving Chicago Typographical Union, No. 16, as a delegate to the International Union convention in 1907, also as vice-president for one year, and as president for three terms. His popularity is due very largely to the fact that his first canvass for the presidency was intended as a rebuke to the then officials because they either acquiesced or encouraged a strike in an office which was working under contract with the union. Before his first term expired he was called upon to face a similar condition, and the manner in which he handled the situation and upheld the rights of the contracting employer established his primacy in Chicago Typographical Union affairs, and gave him prominence in union circles.

His friends have induced Mr. Barrett to enter the list for vice-president of the International Typographical Union — an office without salary or important duties. The supporters of the candidate, however, are confident he will change this, for he is active, has a good reputation, and the happy faculty of grasping the important features of an issue on its presentation. A quick thinker, he loses no time in finding out what is wanted and the quickest way of getting it. Mr. Barrett is one of those compositors who display considerable business ability in their union activities — the sort of man employers pick out as a prospective foreman, superintendent, manager or salesman. During his administration of Chicago Typographical Union's affairs the budget system of handling its finances has been adopted. Mr. Barrett is an exponent and upholder of all the beneficial features of his organization — from maintaining the Home to the promotion of technical education, of which he says, "of all the questions of importance confronting the members at this time, this is one of the most important, for the future of our organization depends upon the efficiency of our members."

LITERAL.

In one of the Brooklyn courts a recent case required the testimony of a young German immigrant.

"Now, Britzmann," said the lawyer for the plaintiff, "what do you do?"

"Ah vos pretty vell," replied the witness.

"I am not inquiring as to your health. I want to know what you do."

"Vork!"

"Where do you work?" continued the counsel.

"In a vactory."

"What kind of a factory?"

"It vos bretty big vactory."

"Your honor," said the lawyer, turning to the judge, "if this goes on we'll need an interpreter." Then he turned to the witness again.

"Now, Britzmann, what do you make in the factory?" he asked.

"You vant to know vot I make in der vactory?"

"Exactly! Tell us what you make."

"Eight dollars a week."

Then the interpreter got a chance to earn his daily bread.— *Brooklyn Times.*

SUGGESTIONS
FOR THE ARRANGEMENT OF
PACKAGE LABELS



ON THE LAST TWO PAGES OF THIS INSERT ARE SHOWN COVER-PAGES DESIGNED AND LETTERED BY STUDENTS OF THE I. T. U. COURSE OF INSTRUCTION IN PRINTING.

The PAPER *House*
of New England
SPRINGFIELD

A STANDARD ADVERTISED PAPER FOR EVERY PURPOSE IN PRINTING

FIG. 1.

SHEPARD ELECTRIC
CRANE & HOIST CO.
from General Office & Works, Montour Falls, N Y

POSTMASTER: If not delivered in Five Days, please notify us and stamps will be sent for its return

FIG. 2.

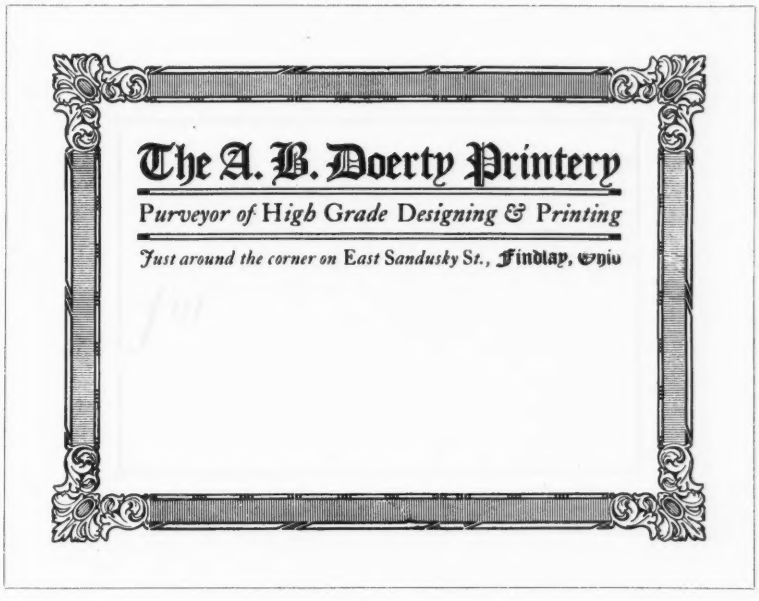

The A. B. Doerty Printery
Purveyor of High Grade Designing & Printing
Just around the corner on East Sandusky St., Findlay, Ohio

FIG. 3.

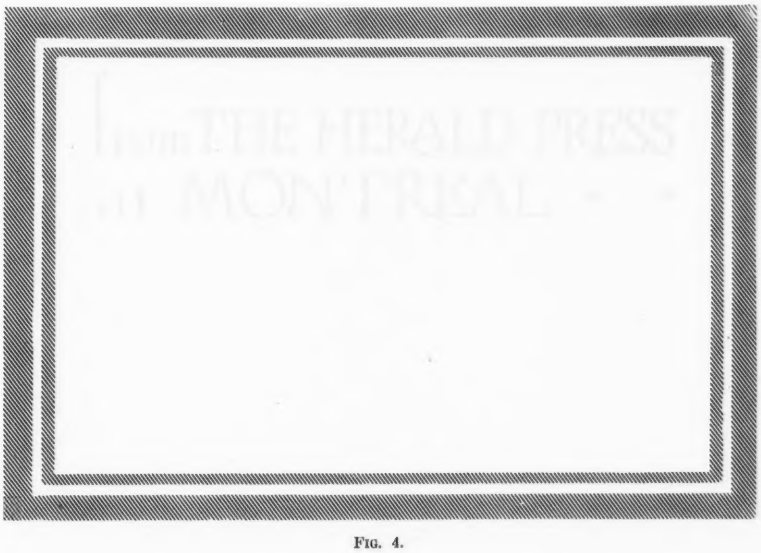


FIG. 4.


The Flower Shop
47 S. State St., CHICAGO. Telephone 38
To
Telephone orders given prompt attention

FIG. 5.

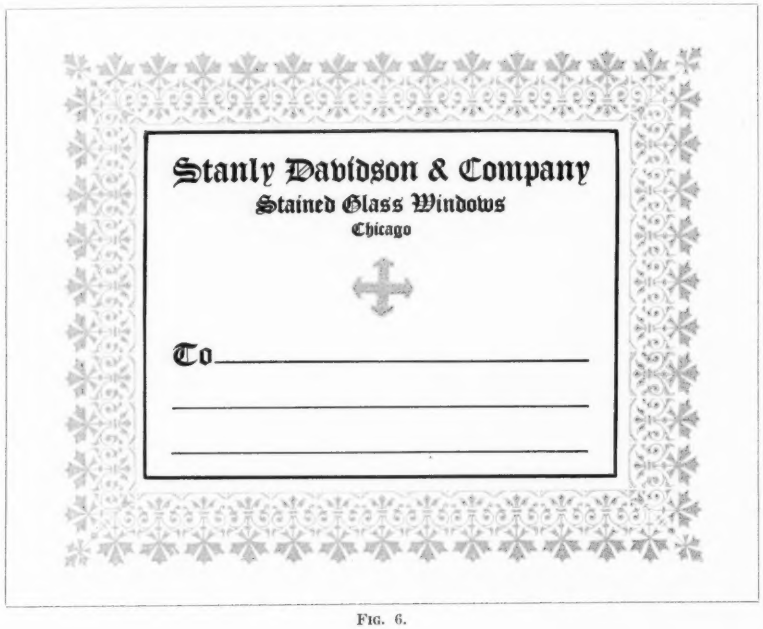

Stanly Davidson & Company
Stained Glass Windows
Chicago
To

FIG. 6.

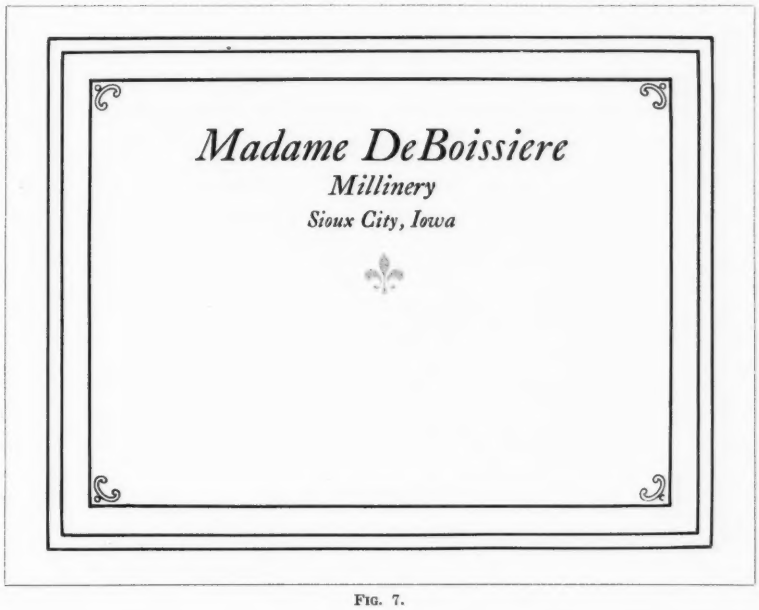

Madame DeBoissiere
Millinery
Sioux City, Iowa

Fig. 7.

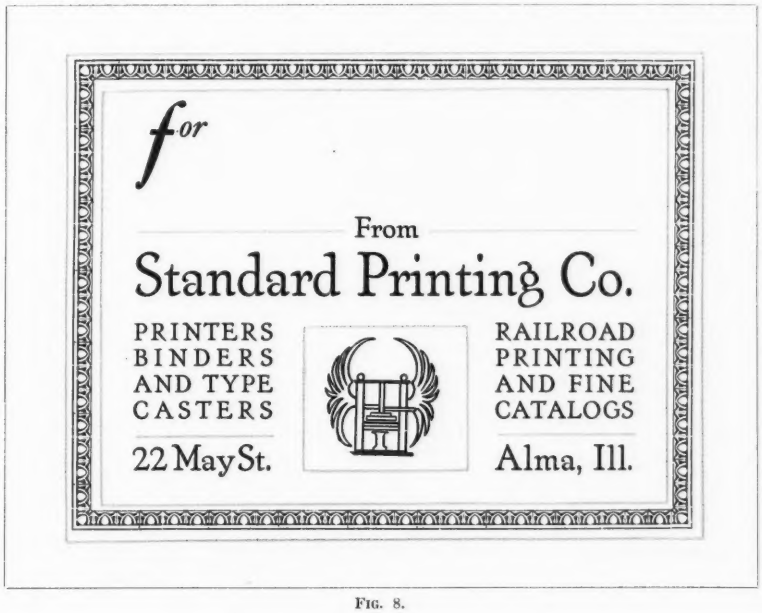

for
From
Standard Printing Co.
PRINTERS
BINDERS
AND TYPE
CASTERS
RAILROAD
PRINTING
AND FINE
CATALOGS
22 May St.
Alma, Ill.

Fig. 8.

From

THE BARTA PRESS

28 OLIVER STREET

BOSTON

For

FIG. 9.

Wilson-Tolman Company

Dealers in **Musical Instruments and Supplies**

STEINWAY, KNABE, VOSE
AND HARRINGTON PIANOS
APOLLO PLAYER-PIANOS
AND PHILIPS PIPE ORGANS
CONN BRASS AND LELAND
STRINGED INSTRUMENTS

A Complete Line of Sheet Music

467 JEFFERSON BOULEVARD
THORNTON, IND.

*for*_____

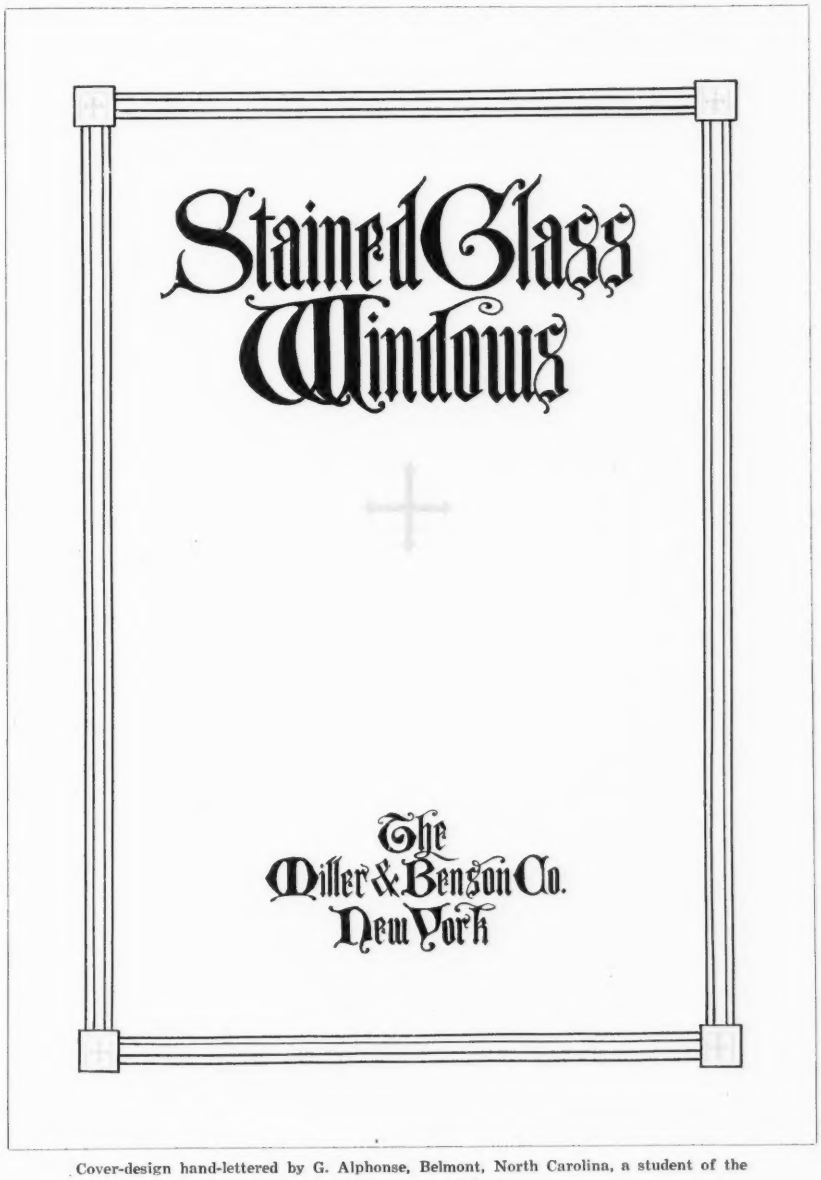
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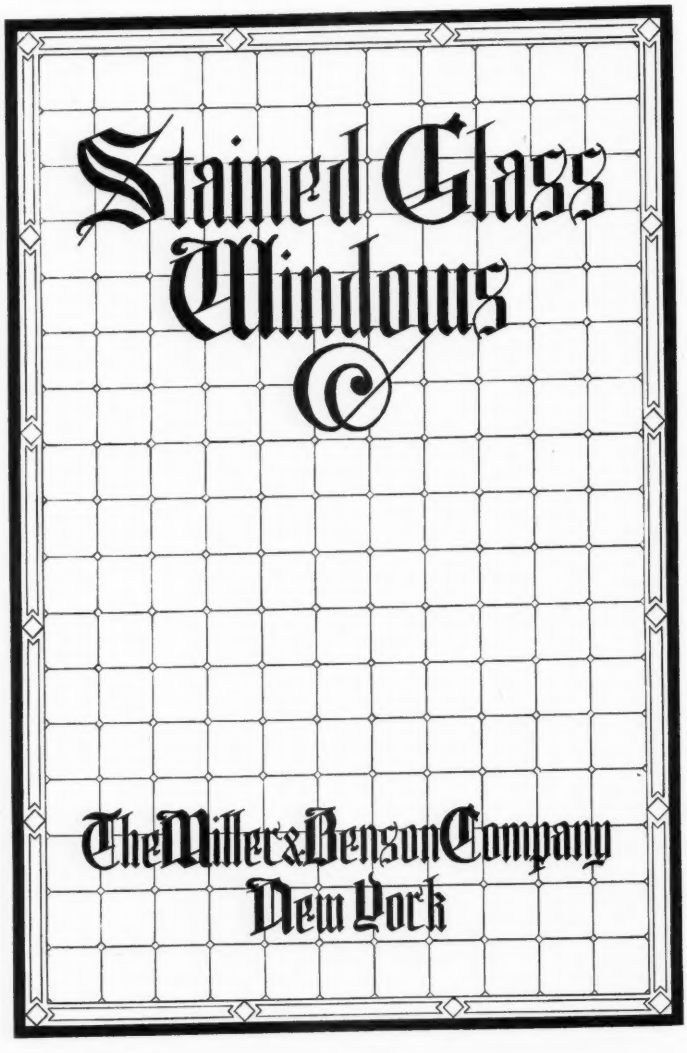
_____

Via_____

FIG. 10.



Cover-design hand-lettered by G. Alphonse, Belmont, North Carolina, a student of the I. T. U. Course in Printing.



Hand-lettered cover-page designed by Wesley Lantis, Blackfoot, Idaho, a student of the I. T. U. Course in Printing.

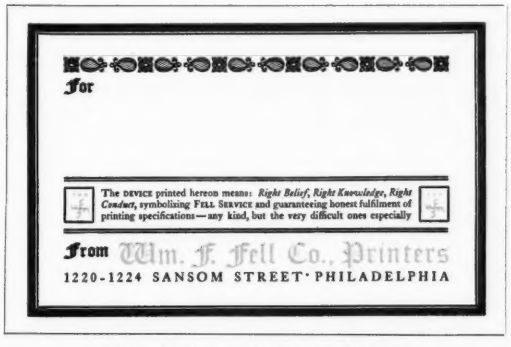
JOB COMPOSITION

BY J. L. FRAZIER.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Package-Labels.

A neatly wrapped and cleanly labeled package impresses the recipient favorably, and he, subconsciously, gives the firm sending it out the stamp of approval. There is no question but that the quality of an item of merchandise can be made to appear better than or not so good as it really is, according to the manner in which it is delivered. We have no praise for the package which comes to us wrapped in old newspapers with our name scrawled thereon in heavy blue, black or red crayon lines. Such evidence of carelessness is likely to so influence us that goods wrapped therein will not receive fair consideration from us, for we will think the merchandise, too, is not up to standard. But we do admire the package which is neatly wrapped, and in that case the good impression thus made upon us will influence us in favor of the merchandise therein.

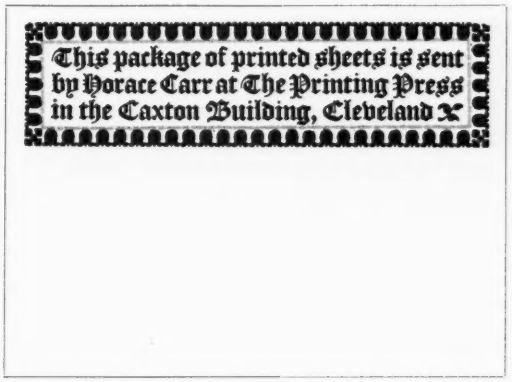


Distinctive treatment features this label.

It is the advertising element rather than any added assurance that the package will reach its destination that makes the package-label valuable. For this reason it is just as important as any other item of a firm's business printing. To be of most value in an advertising way the package-label should be distinctive in construction, and its treatment should reflect the character of the firm using it.

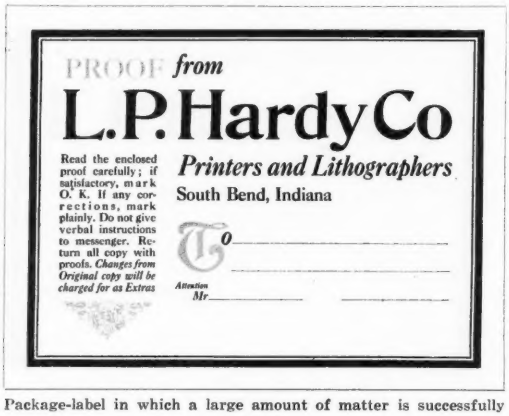
There is no hard-and-fast rule governing the size of package-labels. They may be large in size for the pretentious packages, or small in proportion. The average is in the neighborhood of 4 by 5 inches. That would be too large for a jeweler or any dealer sending out small packages, and too small for use by a manufacturer of cream separators. In the matter of size the compositor must use his own good judgment when it is not decided for him. This judgment should prompt him to select a small, dainty label for dealers such as jewelers, and should also tell him that such a label would be inappropriate on a crate containing machinery.

As stated above, the typographic treatment accorded package-labels should emulate the character of the firm's product. For the jeweler we would use small sizes of a chaste type-face in connection with the small label which is appropriate for business firms of that character. The colors used in printing should further carry out this idea of daintiness. Bold letters will give the idea of strength characteristic and desirable in machinery. This matter of appropriateness is very important indeed. The borders and other decorative features utilized should be not only in harmony with the type used, but also appropriate to the character of the contents of the package. "Class" is manifest in all package-labels in the construction of which all these things are given consideration, and the good advertising secured by firms using such labels is by no means of small value.



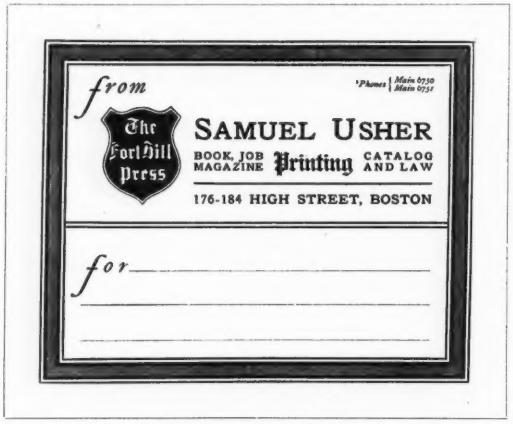
An unusual package-label by Horace Carr, Cleveland.

The impression of quality is given further emphasis through the use of good paper. Enameled papers should not be used, inasmuch as difficulty is always experienced in making them lie flat after glue or paste is applied. Not only that, but type does not show to such good advantage upon smooth paper as upon that of a rough nature. Wrapping-paper is now made in many attractive shades and colors, and qualities, too, for the various needs, and it behooves the printer to bring about a pleasing harmony between the label and the wrapping-paper.



Package-label in which a large amount of matter is successfully handled.

A house organ occasionally comes to this department from a firm noted for the high character of its product, and yet this little paper is very carelessly executed. It gives one the impression that it was pushed through the office as a "filler," with no other object in view than to keep the men busy. Nothing should be given greater consideration than the printer's own printing, and his package-labels are almost as important as his house organ. A jeweler's good taste would probably be questioned, and he might lose valuable advertising, through the use of carelessly printed labels, but printing is not his stock in trade, and, consequently, not of vital importance to him. But with the printer it is essential. If his package-label is not neat and attractive it counts against him, for his product is printing. The greatest mistake any printer can make is to cheapen in any particular his own printing.



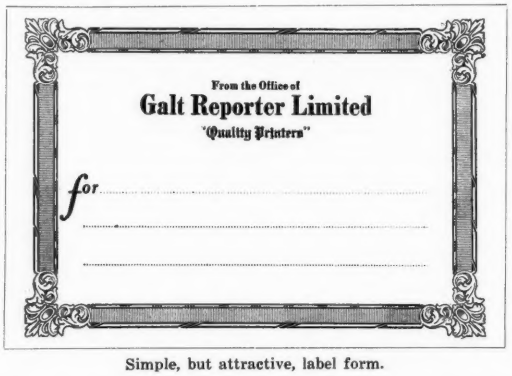
A package-label which features the work-mark of the firm.

There should be a pleasing variation in the amount of space occupied by printing and that left blank for writing the name and address of the party to whom the package is consigned. When this space is too evenly divided the design lacks proportion — a very essential element in good typography.

Many novel effects are evident in the package-labels that come to THE INLAND PRINTER, and it is with the idea of offering suggestions in this regard that part of the color insert in this issue is devoted to reproductions of this work in addition to the specimens reproduced herewith. A careful study of these designs should be of inspiration to readers in that the consideration of appropriateness and variety of arrangement have been given careful attention.

Fig. 1 in the insert represents a novel effect obtained by the use of a wide border which prints off the stock, or, in other words, is "bled" all around after printing. The label is further strengthened by the fact that the firm's trade-mark, or monogram, is a part of that border.

Fig. 2 is a good typographic label which owes its attractive appearance to the pleasing manner in which the matter is squared. The original was in orange and a shade of brown upon brown stock.



Simple, but attractive, label form.

Fig. 3 is a printer's label which, in the original, was very attractive, being printed in orange and green.

A simple form of label which is effective by reason of its rugged style, is represented by Fig. 4. In the original, the border was printed in a shade of yellow-green, and the lettering in yellow-brown upon antique buff stock.

Flowers, the florist's stock in trade, should form the decorative motif for his printed matter. Though decorative, Fig. 5 is probably not too much so, considering the nature of the business.

The decorative element in Fig. 6 is harmonious with the construction of stained glass windows, and the treatment, therefore, is appropriate. The border harmonizes in shape characteristics with the type used.

The grace of the italic type-face makes this style of letter peculiarly appropriate for printing which is

intended to appeal to ladies, and the fleur-de-lis is emblematic of France, from which country we adopt most of our fashions. This makes such a treatment as shown in Fig. 7 appropriate for the milliner's package-label.

Fig. 8 shows a style of composition that is difficult and had better not be attempted if the copy is not adaptable. Should it be necessary, in the composition of such a label, to introduce decorative units into various places in order to square up the groups, as is frequently done in such instances, some other arrangement had better be selected.



Attractive package-label by R. W. Radcliffe, Macon, Georgia.

Fig. 9 is a hand lettered and decorated label. The effect of such a label is to give an impression of quality. The use of the firm's work-mark is very good indeed. The original, in brown and black upon buff stock, is very handsome.

Fig. 10 shows a label design of still another character, introducing a suitable treatment where a stock cut, or monogram, is to be used. It also illustrates still another way of arranging the groups making up the package-label.

Restraint in Use of Color.

There is a tendency on the part of the ambitious man to overdo things. In his effort to "make good" he attempts to leave nothing undone, and the result is he often does too much. The making of color-printing is no exception to this rule, for in much of the colorwork from type and its utilities is featured a superabundance of brilliant and confusing color.

In printing, color serves two purposes. It should be used either to enhance the beauty of a piece of work or to add emphasis to those features in advertising matter that are deserving of prominence. In this connection it serves about the same purpose as large type-faces and can be overdone in the same manner as can display.

When the additional color is used to increase the beauty of the work, it should be selected with regard to the harmonious combination with the color of the stock upon which the work is to be printed and the color of ink, already decided upon. If, for instance, the stock is of a tint of blue, we should select as one of our colors some shade or tint of that color. Whether a shade or a tint, would be determined by the other color selected. The amount of each color used will be determined by the relative brilliancy of the colors used. If, on stock of a blue tint, we elect to print the form in a shade and tint of blue, the colors can be more evenly divided than if for one of a bright color, such as orange, is used. Colors should be used in amount in reverse ratio to their relative brilliancy.

Should the first aim in using a second color be to increase the emphasis on the display feature of a circular or other piece of advertising matter, the second color should be as strong a contrast as possible, but its use should be confined to those parts only upon which emphasis is essential. The distracting effect of too much display is very much the same as too much color. If many lines are printed in "red," each line which is unnecessarily so printed serves to draw the eye of the reader away from the one important feature. Every piece of advertising matter has for its object the forcing of the message it carries upon the attention of the reader, and the fewer the counter attractions the more surely will that idea strike home.

It is in this class of work more than in any other where the printer most frequently errs; but this is very often not so much a case of ignorance on his part as it is lack of will to show his customer that too much of color defeats the very purpose for which its use was intended. Feature the features in color, but do not by color make too many features.

For the sake of art, the strength, or brilliancy, of a color should determine the amount to be used. For the sake of emphasis the part to be advertised will serve as a guide to the correct amount. But in every instance restraint should govern our actions in this regard, for it is better in working with colors, especially warm colors, to use too small a quantity than too much.

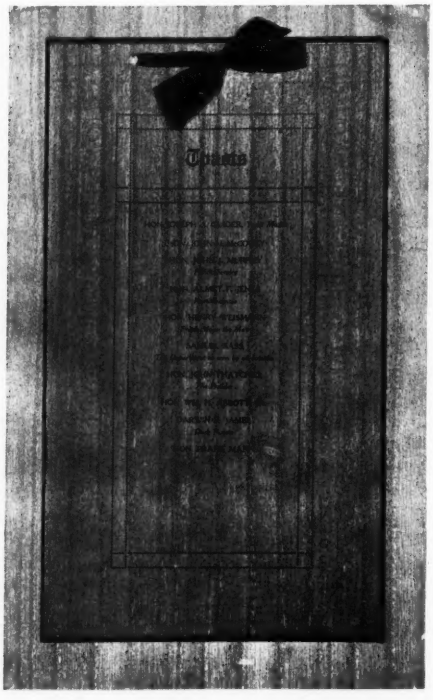


Featuring the firm's work-mark in a border.

The Preliminary Sketch.

How many printers upon passing giant buildings give a thought to the construction of those buildings? These magnificent structures were represented in the beginning upon a sheet of paper. Architectural engineering is an exact science, and on the original plans for these large buildings the architect figured so closely that a jog of six inches in the finished structure was indicated on the preliminary blue-

print. Should we see a stonemason starting at one corner of a lot constructing a wall, with the intention of ultimately having a building and expecting to plan the structure as he went along, it would cause us to laugh. We would surely ask "Where will you end?"



Menu printed upon wood veneer by Wm. Hendel for meeting of lumbermen.

The same might apply to typography. In fact, in many of the better plants the layout man, whose business it is to plan all the work before it goes to the composing-room, is an integral part of the force, and it is not emphasizing the point to say that he saves his firm many dollars a year.

How often have we started the composition of a bit of printing, planning each line as we set it. Frequently we have had to distribute all the way from one line to the whole job upon learning that some line would not fill the measure, or that after the body matter was set there was no room left for display lines. Many such occurrences would be avoided if we adopted the engineer's idea of planning our work in advance.

Some will argue that in the rush of the day's work it is a waste of time to stop actual work long enough to sketch a design. Results where the practice is in vogue prove the contrary. It is easier to change a pencil-sketch which is not right, and which probably occupied two minutes of a workman's time, than to reset a piece of work on which several hours of valuable time have been spent. Then, by making several suggestive layouts, we have an opportunity of comparing and selecting the best design, which is not possible by the hit-or-miss method of going at it blindly and having half the work done and no idea how the other half is going to appear.

Many a job of printing has been reset at great expense to the printer simply because it did not appeal to the customer, when both the trouble and expense might have been saved had the printer submitted to the customer a suggestion of the arrangement, of the breaking up of the color and the size and style of type. For this purpose a box of crayons is invaluable, for it will not only serve to help you get the ideas of the customer, but will serve to show the printer himself whether or not the color arrangement is right.



This Wine Card, which was reproduced on page 884 of the March INLAND PRINTER, should have been credited to *Deutscher Buch- und Steindrucker* instead of to *Archiv für Buchgewerbe.*

PERHAPS there is no property in which men are more distinguished from each other, than in the various degrees in which they possess the faculty of observation. The great herd of mankind pass their lives in listless inattention and indifference as to what is going on around them, being perfectly content to satisfy the mere cravings of nature, while those who are destined to distinction have a lynx-eyed vigilance that nothing can escape. You see nothing of the Paul Pry in them; yet they know all that is passing, and keep a perfect reckoning, not only of every interesting passage, but of all the characters of the age who have any concern in them.— *William Wirt.*

APPRENTICE PRINTERS' TECHNICAL CLUB

BY J. L. FRAZIER.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

Symmetry and Its Relation to Balance.

We have all seen examples of printing in which some ambitious printer, in his effort to construct something "different," has endeavored to break away from the simple style of centering all lines. This ambition to bring forth something out of the ordinary is the cause of the large majority of weird typographic designs that come our way, which are not only difficult to read by reason of their scattered arrangement, but are displeasing to the eye as well. Such designs lack symmetry: they are not orderly; they lack harmony; and generally they are not well balanced.

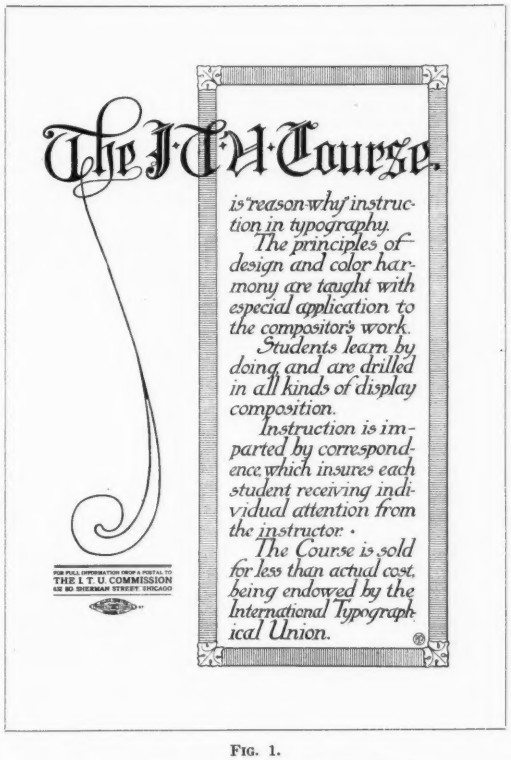


FIG. 1.

An excellent example of balance out of center.

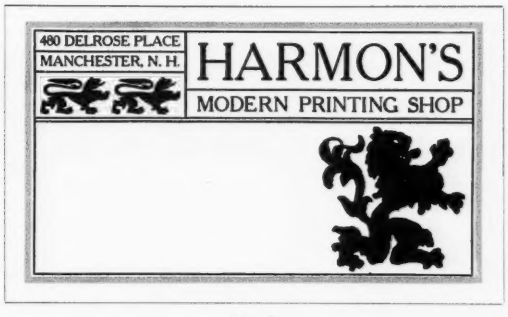


FIG. 2.

Attempts to imitate this style of composition lead many printers beyond their depth and, to such, a knowledge of the value of symmetry in typographical arrangement can not be overestimated.

The Standard Dictionary says symmetry is evident "when to every point or part of a body, or figure, on one side of a line called the axis of symmetry corresponds a like point or part at an equal distance on the other side of the line." In other words, when a line drawn through the middle of a typographic design, perpendicularly, divides the whole into similar halves we have symmetry. Designs in which all lines are centered are symmetrical. Though symmetry of arrangement insures horizontal balance, designs may be balanced yet not be symmetrical.

In illustrating this we refer the reader to those designs in which out-of-center balance is evident. In these the matter is generally set at one side and balanced opposite by an ornament equal in weight, or strength, to the type group, and perhaps by a heading set full measure or at the side opposite the text matter. These designs are often very attractive when properly balanced. Fig. 1 represents a splendid example of this style of work. In this the heading and the swirl serve to preserve balance, but the design does not possess that perfection of related forms necessary to symmetry. Bradley and other accomplished printers have experimented in the line of out-of-center balance, and have been in a measure successful. Compositors of less experience, and those with no training in the principles of design, generally fail. It is folly for a printer, working

with letters and ornaments of fixed form and dimensions, to attempt to compete with the artist in this kind of work. We are reproducing herewith a typographic design which is illustrative of out-of-center balance (Fig. 2). A careful study of the design in connection with the reading of the paragraph above the design. A glance is sufficient, however, to show the reader that the large ornament is equivalent to many of the small ones. Our advice, therefore, is to center all lines in most work unless absolutely certain that balance is secure, and even then we are not sure but that the simplest way is best.

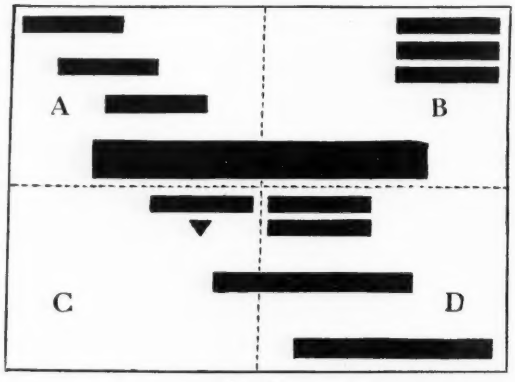


FIG. 3.

Sketch of business card in which there is a total lack of symmetry, or, in other words, no harmony of relative parts of the design.

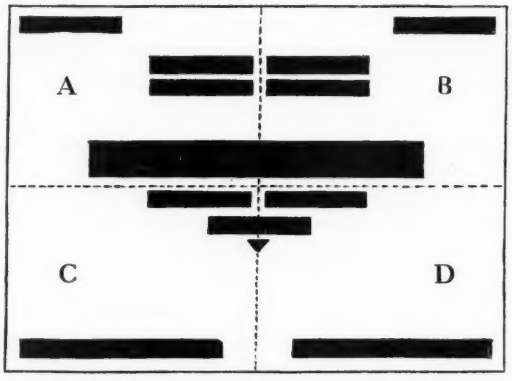


FIG. 4.

The identical lines arranged symmetrically. Note the pleasing shape and good horizontal balance. The right half of the design is a counterpart of the left half.

should acquaint one with this idea. The ornaments in the panel at the left serve, in a way, to balance the large ornament in the lower right-hand corner of

When lines are centered, symmetry is the result, for one-half is bound to be like the other so far as strength and dimensions are concerned. But sym-

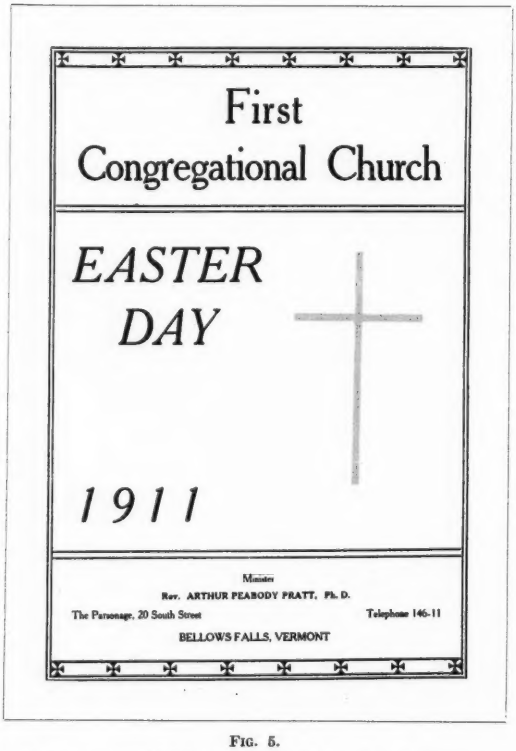


FIG. 5.

A cover-page which is not arranged in an orderly manner. Compare with design opposite, which shows symmetry.

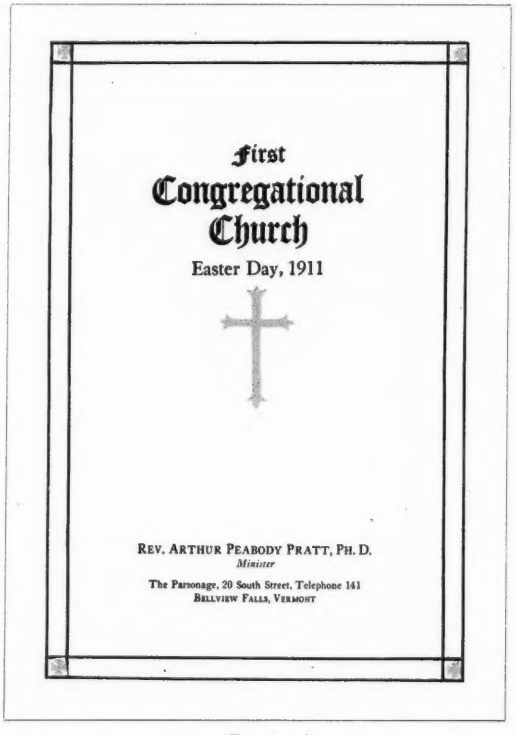


FIG. 6.

The same copy, in which all lines are centered, thus bringing about a symmetrical arrangement, which is always pleasing.

metry does not demand that all lines be centered. It does demand, however, that every part of a typographic design on one side of the perpendicular axis shall correspond to a like part at an equal distance on the other side. Figs. 3 and 4 illustrate this point.

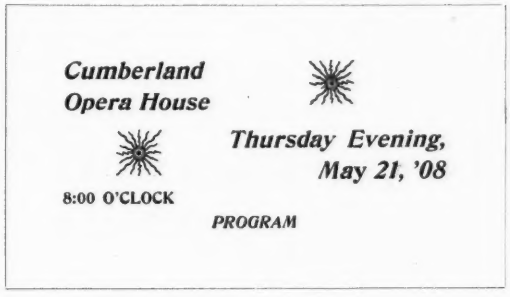
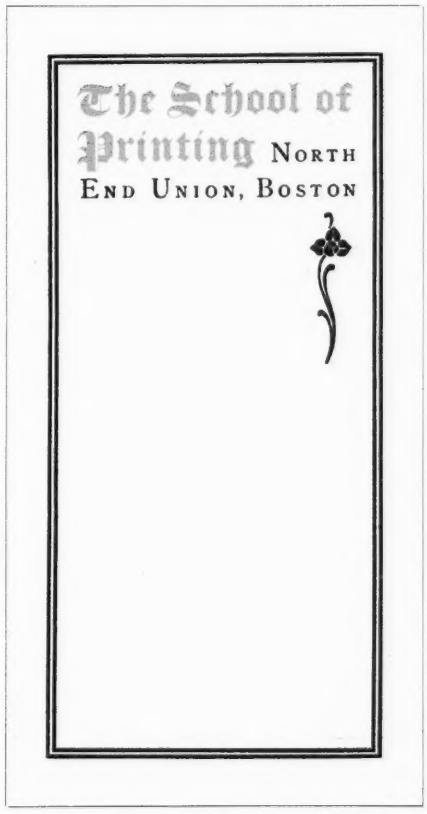


FIG. 7.

The design would have been more pleasing if the groups, or lines, had been centered instead of thrown to either side.

In Fig. 3 we have the various lines (indicated by masses) arranged without regard to the relative positions opposite. The design is displeasing, for there is a lack of harmony in opposite sections, or its relative parts. It is not balanced, and shows the stair-step arrangement that is never pleasing in printing. Fig. 4 shows the identical lines arranged with regard to the relative lines opposite. The result is symmetry. It will be noted that Section A corresponds to Section B, and that Section C is a counterpart of Section D. In other words, the right half of the design balances the left half.



The ornament balances the design satisfactorily, but symmetry is not apparent for the reason that there is no harmony between relative parts of the design.

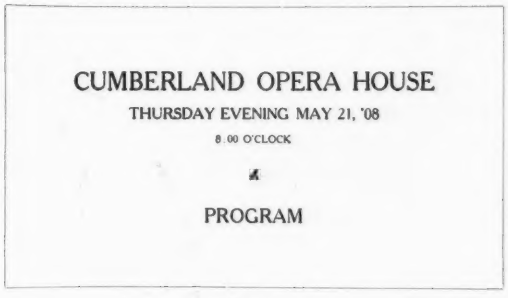


FIG. 8.

A symmetrical arrangement in which all the lines are centered is more pleasing than the attempt at something unusual, as represented by Fig. 7.

Symmetry does not conflict in any way with proportion or the balance from a perpendicular standpoint — to which the term is most frequently applied. While, horizontally, the point of perfect balance is in the center, vertically it is not. A line placed in the middle of a page from top to bottom appears low. Experiments have shown that a very pleasing point of vertical balance is on a line that separates the page three parts to the upper section and five parts to the lower. This is based on the proportion that represents the most pleasing variation, and it is also the point to which the eye of the reader is first, instinctively, drawn.

Fig. 5 is the cover of a booklet that was sent to this department for review. It lacks almost everything essential to good typographic design, and it lacks symmetry, too. The right and left sides have nothing in common. The large amount of matter crowded into the left side decidedly overbalances the right side, and the entire right half overbalances the left half. The resetting, Fig. 6, is arranged along the lines of symmetry, the pleasing proportion and good balance give it an attractive appearance. A glance of comparison should be sufficient to convince the most skeptical of the great advantage of a symmetrical arrangement in typographic designs.

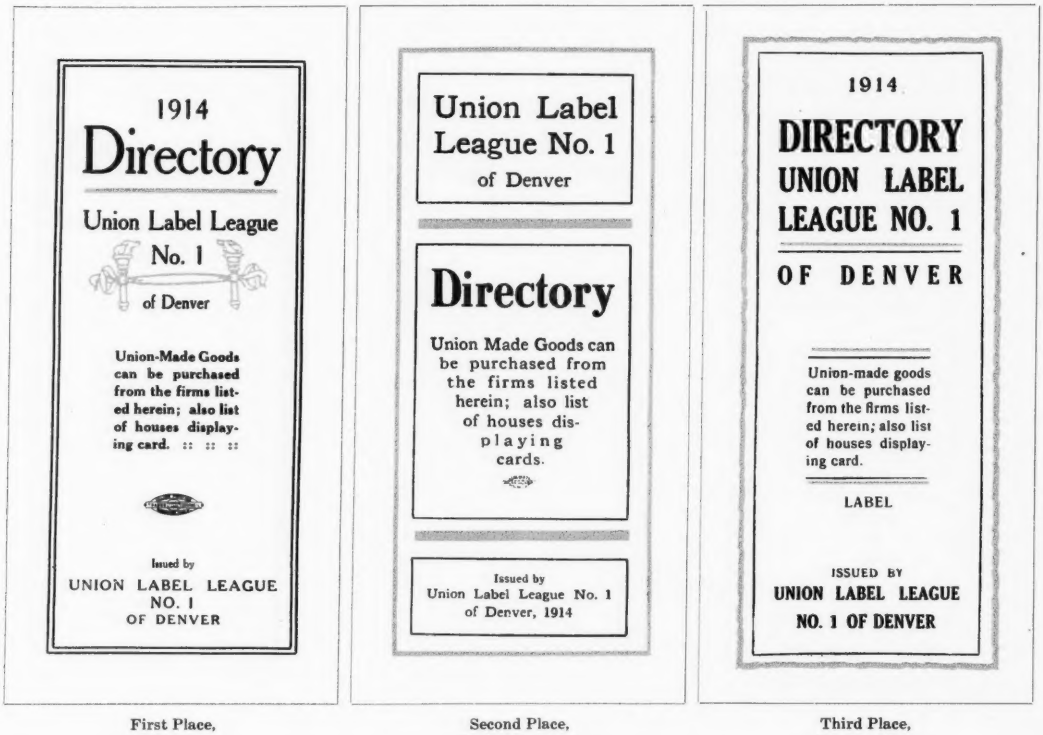
Symmetry is very much like order, and order is invariably pleasing. We like it in our homes, in our offices and, by no means less, in our printing. Strive for the simple things in printing, which are based on symmetrical arrangement of type and decorative devices, and you can not go far wrong.

The Criticism Contest.

By the time this number of THE INLAND PRINTER reaches its readers the contest announced in the April issue will have been closed. The number of entries is large and the task of selecting the best article will be

difficult indeed, inasmuch as all those already read are exceptionally good. It is gratifying to see this indication of great interest on the part of apprentice-readers.

In the June issue of THE INLAND PRINTER the won by Victor C. Hart, an employee of the *Sentinel*. Mr. Hart is twenty years of age and has served four years. THE INLAND PRINTER hopes to show reproductions of the work of these two young men in the June issue.



First Place, By H. Flint. Second Place, By Earl Barcus. Third Place, By Abe Eller.

Prize-Winning Specimens in Denver Contest for Apprentices.

prize-winning article will be published in this department, and, with it, a photographic likeness of its author.

Contest for Milwaukee Apprentices.

Stimulation of interest in the work which the apprentice members have taken up is one of the things which the Typographical Union fosters everywhere, and the Milwaukee local is likewise exercising paternal oversight over the young men under its direction.

The latest effort in this direction has been a contest, just closed, in which apprentices in job-shops and advertising departments of newspaper composing-rooms were deeply interested, there being a contest for the best title-page and one for the best newspaper advertisement set by apprentices. This gave an opportunity for each apprentice to show his ability in the line of work at which he is employed.

First place in the title-page contest was won by Henry Bartman, employed by the Young-Churchman Company. Mr. Bartman is twenty-two years of age, and has been employed by that firm five and one-half years. He is a student of the I. T. U. Course in Printing. First place in the advertisement contest was

There is no question but that these contests have a stimulating influence upon those who take part, and are, in part, responsible for the improvement manifest in the printing of to-day, as compared to that of ten years ago.

Results of the Denver Contest.

The problem for the February contest conducted for apprentice members of Denver Typographical Union, No. 49, was the setting of a cover and title page for the Union Label League's booklet. The result follows:

First Place — H. Flint, J. B. Stott & Co.

Second Place — Earl Barcus, Kistler's.

Third Place—Abe Eller, Denver Trades School.

Forty-four specimens were submitted by twenty-two contestants. Notwithstanding the unusual amount of interest shown, the work this month was not up to the average. This indicates that the boys are weak along this line, and in the near future a series of cover-pages will be given for competition.

We show herewith the cover-designs which won the first three places.





The BIRTH *of* BIFOCALS

¶ I cannot distinguish a letter of large print; but am happy in the invention of double spectacles, which, serving for distant objects as well as near ones, make my eyes as useful to me as they ever were.

¶ If all the other defects and infirmities were as easily and cheaply remedied, it would be worth while for friends to live a good deal longer.

Passy, Aug. 21, 1784. *Benj. Franklin.*

EMBOSSING FOR THE TRADE
THE HENRY O. SHEPARD COMPANY
632 SHERMAN STREET
CHICAGO

Reproduced by permission Mutual Printing and Lithographing Company, Indianapolis

Review of Specimens.

JOSEPH L. HILL, Port Colborne, Ontario.— The bill-head and the card are very well arranged and call for no criticism. The card is reproduced.

CARL E. GRUBER, East Liverpool, Ohio.— Your work is very good indeed. You show good judgment in holding to the simple construction of type and rules in your typographic arrangements, which is in no small way responsible for your success. We also believe better results would be secured by setting the group of items at the right side flush to the outside, so that a more pleasing symmetry would result.

GEORGE HERZING, Nazareth, Pennsylvania.— The letter-heads are well arranged, and the lump of coal which you have printed on the letter-head for the coal company is indeed a novel idea. We should prefer, however, some other type-face than Old English on letter-heads of this character. Some commercial letter, such as Plate Gothic, would have been more appropriate.

Working Men's College

Letterpress Printing Classes

INSTRUCTORS
Composing—
G. LESLIE
W. SAMPSON (Asst)
F. LEE (Assistant)

Composing Classes meet
1st GRADE—Mondays
2nd—Thursdays

Machining Classes meet
1st GRADE—Mondays
2nd—Thursdays.

INSTRUCTORS
Machining—
B. McMAHON
F. NAUNTON (Asst)

Letter-head by Val Wolf, an Australian apprentice.

Your work would be creditable indeed to many journeymen. We are reproducing a folder-cover.

WM. MILLER, Rochester, New York.— The cover for the elocution class is very attractive and calls for no criticism. We are pleased to award you a certificate of excellence. The page in question is reproduced. The inside pages of this booklet are the work of L. H. Henderson, but are set in such wide measure the margins are not pleasing.

VAL WOLF, Melbourne, Australia.— Your work is very neat, but we would advise that you refrain from setting lines on the bias, as you have done in the folder for Miss Moore. A letter-head is reproduced. The low placement of the two outside groups serves to overbalance the heading. A better arrangement would be to lower the main group and place these two small groups higher, perhaps in the corners.

DANIEL E. BUZZARD, Decatur, Illinois.— The card is well arranged, but the use of the decorative italic at the bottom in connection with the angular block letter which makes up the rest of the design is not in the interest of shape harmony.

VAUDEVILLE
ELOCUTION CLASS of the
EAST HIGH EVENING SCHOOL
Thursday, March, 19th, 1914 under the
personal direction of MISS LOIS BROOKS

EAST HIGH SCHOOL
Rochester New York

A very neat page by Wm. Miller, an apprentice, of Rochester, New York.

JOHN C. BLESSINGTON, Lawrence, Massachusetts.— No, the designs which you send are not good examples to follow, in that rulework subordinates the text of the advertisements. Your own advertisements are along the correct line. Keep it up. In the Robertson advertisement you show a tendency to overdisplay. Avoid emphasizing too many lines. Read the article on advertising display in last month's INLAND PRINTER, if you have not already done so.

ESTIMATES FREE ON ANYTHING ELECTRICAL

W. R. SAVIGNY
ELECTRICAL CONTRACTOR

PORT COLBORNE, ONT. PHONE 23

Simple but attractive card arrangement by Joseph Hill, Port Colborne, Ontario, which would have been better set in one face of type.

HARRISON ZUDERS, Flushing, Ohio.— Your work is exceptionally neat. The letter-head is especially attractive, and is marred only by the fact that your margin from the type to the rule at the sides is so much greater than at top and bottom. When a panel is thrown about a group of type, the margins should be as nearly even as possible, and if there is any variation it should be at the top to give the main line more prominence. The little card for church day is very attractive, as is also the bill-head for Owen Wilson.

EDWARD NELSON, Brooklyn, New York.— The title-page, "List of Contents of Type Stands," suffers through too much rulework. A simple arrangement of type and ornament with only one rule inside the border would have been preferable.

WALTER ERNEST, Philadelphia, Pennsylvania.— Your work is attractive, the fact that you confine your work to simple designs being very much in your favor. In the letter-head for the Cosmos Film Company we believe some arrangement whereby you could take the short line from the upper left-hand corner and place it beneath the name of the street would be in the interests of symmetry. It very seldom looks well to have a small line in one corner, as in this instance, if there is not a balancing line in the opposite corner. The card for Schott's Café is very attractive.

SPECIMENS

BY J. L. FRAZIER.

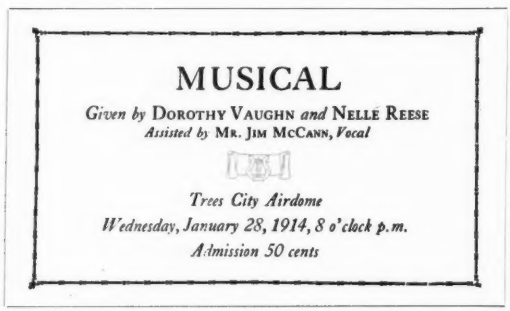
Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

THE KEIM PRINT-SHOP, Meadville, Pennsylvania.— The card announcing your Second Anniversary is very attractive.

SHERMAN FOSDICK, Pueblo, Colorado.— Your work is very attractive and the colors are well chosen.

JAMES MCMILLIN PRINTING COMPANY, Pittsburgh, Pennsylvania.— The folder, "McMillin Service," is very attractive.

THE EAGLE PRINT, New York city.— The calendar and the card are very handsome and call for no criticism.



Attractive card arrangement by Ellis Coleman, showing value of simple treatment.

PRICE, LEE & ADKINS, New Haven, Connecticut.— The calendars are well executed and call for no criticism.

K. H. EDWARDS, Cortland, New York.— The title-page is very neat and no criticism is necessary.

ELECTRIC CONTROLLER MANUFACTURING COMPANY, Cleveland, Ohio.— The booklet, "Common Sense," is very attractive.

CHR. ADT. KUPFERBERG & CO., Mainz, Germany.— The booklet of advertisements is very attractive.

WALTER HELMEKE, Waseca, Minnesota.— Your work is very neat, although you show a tendency to feature rulework.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.— Your work is high-class and calls for no criticism.

BROWN PRINTING COMPANY, Camden, Arkansas.— The card and envelope are attractive and call for no criticism.

TIMES PRINTING COMPANY, Seattle, Washington.— The circular, "Hustle vs. Hurrah," is attractively arranged and printed. Criticism is not necessary.

MORRIS REISS, New York city.— The work is all high-class, the motto-cards being especially attractive. There is no opportunity for criticism in any of the work.

T. J. PORCH, Huntsville, Texas.— The covers are very attractive, there being a pleasing harmony of tone between the type and border.

COWLEY & COWLEY, Douglas, Arizona.— The blotter is very neat, although the heading would have been better set in Caslon capitals.

LAFAYETTE DOERTY, Findlay, Ohio.— The envelope-stuffers are very attractive both as to design and color harmony.

W. B. CROMBIE COMPANY, Worcester, Massachusetts.— The blotters are very attractive, and well up to the standard of high-class products which you have sent us heretofore.

The Nashville Printer, the organ of the Nashville Printers' Club, is exceptionally well handled both from the editorial standpoint and that of the mechanical features.

FREEMAN PRINTING COMPANY, Cincinnati, Ohio.— The house organ is well executed and calls for no criticism. The rules in the blotter are entirely too heavy.

FLOYD VANTRUMP, Rochester, Indiana.— The work is high-class. We are especially pleased with the letter-head for Kaders, the Jeweler.

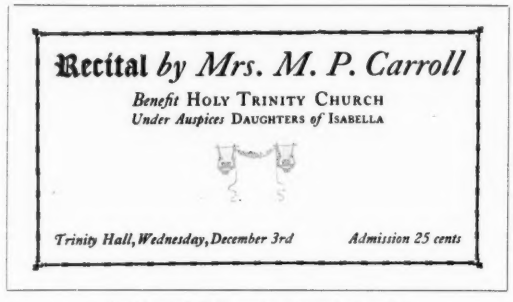
A CALENDAR for the Waverly Press, Baltimore, Maryland, has just been received and is very attractive. It calls for no criticism.

ALPENA PRINTING STUDIO, Alpena, Michigan.— Your work is very neat and the colors are well chosen. The cards are especially attractive.

THE RURALIST PRESS, Atlanta, Georgia.— The work is very attractive, although there is a trifle too much of the warm color evident in the circular.

"PICTURES THAT HELP SALES" is the title of an attractive folder sent out by the *Iron Age*, New York, and which calls for no criticism.

SOME very attractive work has been received from The Marchbanks Press, New York city, criticism being out of the question.



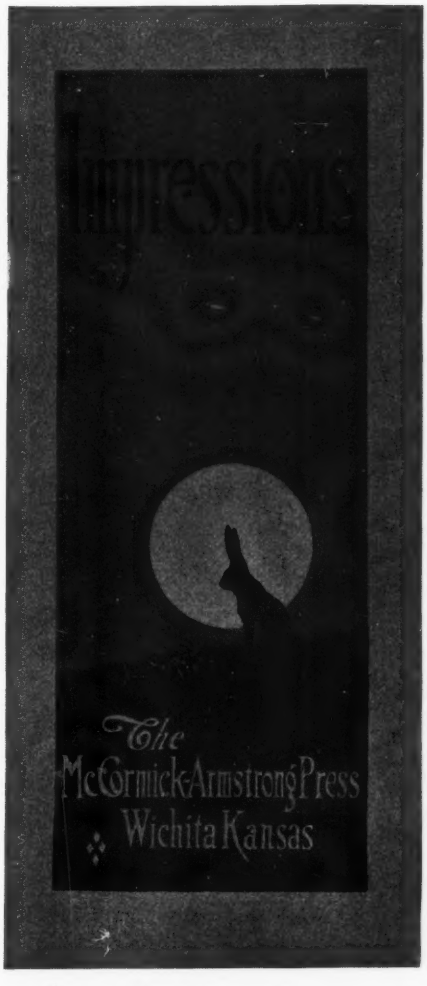
Another of Coleman's attractive cards.

BUSINESS PRINTING COMPANY, Louisville, Kentucky.— The letter-head is very attractive, both as to design and color treatment.

ELLIS COLEMAN, Shreveport, Louisiana.— The work is all splendid, criticism is out of the question, and the results you have achieved with one face of type are models of neatness and good taste. Two are reproduced.

Impressions, the house organ of the McCormick-Armstrong Press, Wichita, Kansas, comes forth again in the high-class style that has featured previous editions. The cover is reproduced herewith.

FROM The Paragon Press, Montgomery, Alabama, has been received a portfolio of specimens of high-class letter-heads. This portfolio is issued for advertising purposes, and the high quality of the work should attract many customers.



Cover of house organ.

The Franklin Advocate, Lima, Ohio, is an attractive house organ used by the Franklin Type & Printing Company. A little more space between the type and running-heads would add to the effectiveness of the booklet.

H. D. KEPLINGER, El Centro, California.— We regret very much that the first specimen you have sent us is in colors not adaptable to reproduction, for it is certainly a splendid example. There is no opportunity given for criticism.

NORMAN P. EBY, Fresno, California.— You make splendid use of the Caslon type-face, there being a simplicity and harmony evident in all the specimens that is a delight to the eye.

W. L. RODEILLAT, Laurel, Mississippi.— The letter-head for Dunagin-Whitaker is the best specimen of the lot, although all the work is satisfactory. The cover for the telephone is marred by the fact that too many type-faces are used, between which there is no harmony of shape, or strength of tone.

PRINTERS PUBLISHING COMPANY, Oklahoma City, Oklahoma. — The specimen book is very good. Your stationery is attractive also, but, in the business card, orange would have been better with blue than the wine red which you have used.

THE HOLCOMB PRINTERY, San Angelo, Texas.— Too much rulework and excessive decoration mars the appearance of your work. Simplicity is beauty, and we should keep our designs simple in construction.

FROM the Naegele Printing Company, Helena, Montana, we have received a handsome hanger advertising the Printers' Rodeo. It is handsomely executed and reflects much credit upon its producers.

JOHN MUIR, Dundee, Scotland.— The package-label is very neat and is reproduced herewith. We should prefer to see the ornamental squares used only at the corners, for, as used otherwise, they are superfluous decoration and serve no purpose.

ERIC PETERSON, Fort Wayne, Indiana.— Your work is high-class, but we do not favor such a strong color treatment as you have given the letter-head for E. A. Beiersdorfer. Best effects are obtained when the cold colors — those in which blue predominates — occupy the larger part of the designs.

THE E. A. STRATTON COMPANY, Manchester, New Hampshire. — The Easter card could be improved upon by the elimination of the wavelike rules which underline the lines of the poem. This detracts both from the appearance and legibility of the design. Be careful in the selection of colors and use only those you know to be harmonious.

Recital
by
Mabel Sharp Herdien

I

Verdi — Ritorna Vincitor (from Aida)

II

Hildach — Das Kraut Vergessenheit
Chopin — Lithuanian Love Song
Veracini — A Pastoral
Förster — Der Lenz ist da

III

Voorhis — The Rainbow
D'Hardelot — Little Boy Blue
Wolff — Knabe und Veilchen
Logan — Lift Thine Eyes

IV

Salter — Pine Tree
Borowski — When I am dead, my dearest
Forster — Mifanwy
San Souci — Where blossoms grow

Miss Lucretia Jones at the piano

Program by Horace Carr.

BOAZ A. BLADES, Princess Anne, Maryland.— Three colors were not necessary in the letter-head, and better results would have been achieved with two. Otherwise the letter-head is very good indeed. Placing the ornament, as you have, on the envelope, serves to overbalance the design. It should have been in the center and would then have made an inverted-pyramid design, which is always attractive. The blue is a trifle dark.

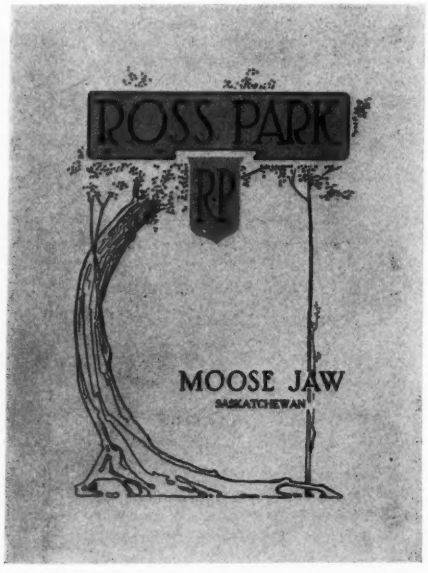
As usual, *Impressions*, the house organ of the Stone Printing Company, Roanoke, Virginia, is printed in the high-class style peculiar to the entire product of this firm.

There has been received, once more, a large package of specimens from the Wm. F. Fell Company, Philadelphia, that are a delight to the eye. They are harmonious and appropriate to the most minute detail.

A. J. Schlinger, White Plains, New York.— The jeweler's booklet is very neat and calls for very little criticism. The group on the cover should be placed higher on the page in the interest of balance.

Volume 1, Number 1, of *The Messenger*, official organ of the Ohio Printers' Federation, is at hand and is well executed from a mechanical standpoint, although a good substantial cover would materially increase its effectiveness.

The Commercial Printing Company, Marion, Indiana.— You did exceptionally well with the *A-G-E Bulletin*, both as to time and quality. A more attractive style of letter for the cover would make quite an improvement in the appearance of that page.



The cover of a handsome booklet by The Public Press, Limited, Winnipeg, Canada.

Emil H. Bluemel Company, Los Angeles, California.— The folder in brown on india-tint stock is very attractive and the idea is very clever indeed. The other two designs have been marred by overdecoration, the rules and colons being superfluous.

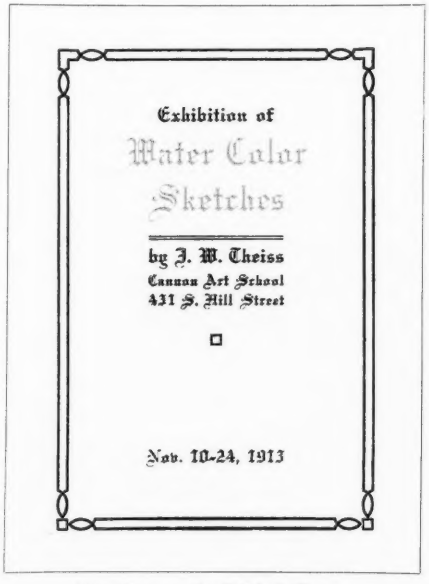
Ralph J. McAnally, Omaha, Nebraska.— The blotters are neatly arranged, but the shaded letter does not harmonize with the black letter which you have used. We do not like to see too large a portion of a piece of printing in red, or any warm color, as the effect is to startle the reader.

Jack Boggess, Dallas, Texas.— You did well in the matter of time on the booklet for the Essex Club, but we would suggest that you avoid the use of the text letter and Plate Gothic in the same design, as their lack of harmonious shape characteristics gives a poor effect.

Public Press, Limited, Winnipeg, Canada.— Splendid artwork and high-class presswork feature the handsome booklets which you have sent us. We have looked in vain for something to criticize. The work is decidedly out of the ordinary. The covers of two of these booklets are reproduced.

Now and Then, house organ of the Alling & Cory Co., paper dealer, of Pittsburgh, is very attractive and calls for no criticism except that we would prefer to see the lower group of the cover-design placed in the center, horizontally, and placed higher on the page so as to bring about more pleasing margins.

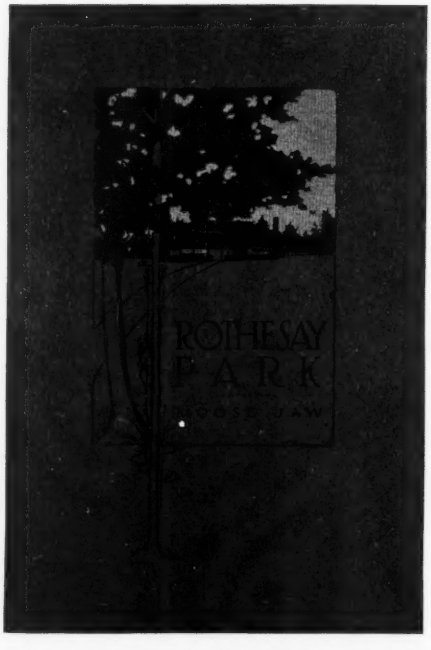
Staples-Howe Printing Company, Manila, P. I.— A more restrained color treatment would improve the appearance of "The Multiplier." We would suggest, should you desire to use



Attractive page by Ralph J. Harper.

three colors, that you use blue tint for the border, a shade of blue for the text and orange for the ornaments.

West Texas Printing Company, Lees, Texas.— The blotter is attractive, although a brighter red would have been preferable to that used by you. We are not sure as to whether or not the words "Commercial Printing Plant" are in themselves deserving of such prominence as you have given them.



Splendid cover-design by The Public Press, Limited, Winnipeg, Canada.

GEO. E. KUGELMAN, Leavenworth, Washington.— The cards could be improved by being confined to fewer groups. This could be brought about by placing the matter contained in the groups you have placed in the two upper corners into one beneath the main line, which should be moved about eighteen points higher to the point of balance.



Folder-cover by Britton Printing Company, Cleveland, Ohio.

ADELSBACH & ENGLE, Watts, California.— The folders are very attractive, the typography being neat and the colors well chosen. A better appearance of the initials used in the February number of your house organ would have been brought about had you joined the upper and lower sections of the border. The design of this border is continuous and any break is consequently displeasing.

A. L. BARRETT, Curling, Newfoundland.— You show a tendency in your title-pages to place one group in the upper left-hand corner and the other in the lower right-hand corner, which is not pleasing. Follow the more symmetric arrangement as evinced in your folder, "To the Church People of Bonne Bay Mission." This is attractive.

RALPH RICHARDSON, Liberty, Indiana.— The letter-heads are very attractive, but the blotters lack distinctive display. You would have secured better results had you not given prominence to so many things but, rather, displayed more prominently the heading. We do not believe you gained anything by the use of three colors on these blotters, for too many colors, unless arranged in a very careful manner, are as conflicting as too many faces of type — the effect is, in a way, the same.

WE have received a very attractive letter-head from W. P. Bull, which he executed for the Coyle Company, Houston, Texas. The heading is well arranged, but the geometric squares used so promiscuously give the design, through their prominence, a spotty appearance. This could have been avoided, in a way, by the use of one-point instead of hairline rules, which would have equalized the tone somewhat and in that way taken some of the prominence from these geometric corners. We would also prefer to see roman capitals throughout instead of the italic capitals, which you have used in several instances.

THE QUALITY PRINTING COMPANY, Lyons, New York.— A continuous border about the cover-design instead of the uncertain arrangement of the rules would have increased the effectiveness of the page. Broken borders are seldom effective. There is not sufficient contrast in the colors you have used inside the book, the brown being almost black.

THE Gray Printing Company, Fostoria, Ohio, has sent to this department two menus for dinners given by the heads of departments in their establishment for the purpose of bringing about a better acquaintance and feeling, resulting in better coöperation. The menus are especially attractive, both as regards composition and presswork.

A. J. SCHLINGER, White Plains, New York.— The programs are neat and call for but one criticism. We believe a better effect would be apparent if you had used a short dash above the word "program" instead of the cut-off rule, which is longer than any line on the page. This is not, however, a serious objection.

A PACKAGE of printing from Eli Black, of Cleveland, does not lie unopened upon this desk long, for the name of that typographic expert upon the outside is assurance of the merit of specimens therein. Class is evident in every specimen of this typographer's work, for all rate high in tone, balance, symmetry and the other features essential to an artistic job of printing. The house organs are especially clever. A specimen of Mr. Black's work is reproduced.

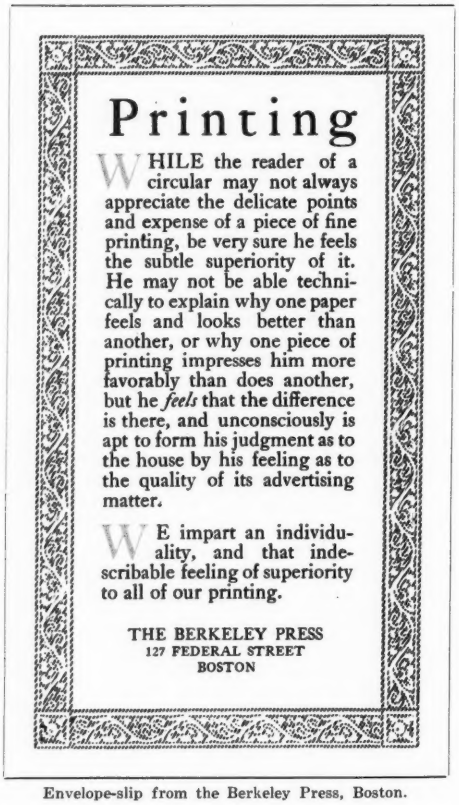
FREDERIC A. BRAUN, Verona, New Jersey.— Your work is very well handled, although we note a tendency on your part to use too much of the warm colors in your designs. The cover for the Report of Newark Home is very attractive, but could have been improved by lowering the upper group somewhat nearer the point of best balance. The cut in this instance is placed too low, not that it overbalances the design, for it rather helps to restore balance with the main group placed so high, but the division of white space is too even. The title for the Whist and Dance Party is very attractive.



Attractive cover-design by Eli Black. In the original the border and decoration were in a tint.

THERE is a quiet dignity in the modest treatment given to the work of David J. Gildea, Catonsville, Maryland, that is a delight to the eye. He confines his work for the most part to Caslon type-faces and his work should prove a revelation to those compositors who seem to think best results are obtained through the use of as many faces of type as possible.

THE MASSEY-HARRIS COMPANY, Toronto, Canada.— The catalogues are very good, the only criticism we have to offer in regard to the one for tree sprayers being that you have underscored the headings throughout. We feel that the pages would be more attractive and equally as effective if the type stood alone. On the catalogue for the cream separator, yellow-brown ink would have been more effective for the type-pages, but might have been too dark for the tint behind the half-tones. Such problems often cause the printer much vexation.



Envelope-slip from the Berkeley Press, Boston.

THE BERKELEY PRESS, Boston, Massachusetts.— The leaflets and envelope-slips are high-class. There is a quiet dignity about the composition that, when coupled with high-class presswork and pleasing color combinations, gives the impression of quality. One of the envelope-slips is reproduced.

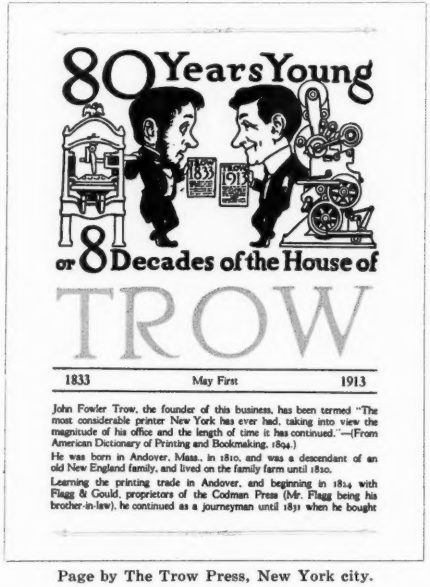
RALEIGH WILSON, Fairbury, Nebraska.— The card would have been better had you set the group which you have squared in capitals, and the hairline rules detract both from the appearance and legibility. Superfluous decoration that does not enhance the appearance of the design, or which is not, by symbol or otherwise, appropriate to the subject of the work, should always be avoided. The cover is attractively arranged, but is rather overbalanced because of the fact that the upper group is too near the top.

M. R. O'GRADY, Lethbridge, Alberta.— Your work is very good indeed, although a more thorough knowledge of color would be of much benefit to you. With blue ink you have used a wine red, whereas the complement of blue is orange; and since the blue you have used leans toward purple, the orange should have been yellow-orange to obtain the best contrast. In the letterhead for Kimball & Larsen we would criticize the wide spacing between the words "insurance" and "loans" in your efforts to secure a squared group, which was not necessary. Plate Gothic in its larger sizes does not harmonize in shape with Old English and their use together is discouraged. Type can be made sufficiently prominent for the needs of business stationery without resorting to the use of underscoring-rules.

IN a handsome folder, printed upon hand-made paper, The Trow Press, New York, announces the fact that it is "eighty years young." The composition is in the high-class and distinctive style peculiar to this great plant. We are reproducing the first page of this folder, cutting down somewhat the wide margins which featured the original. On the inside pages are tipped two impressions of half-tones, one of which shows some of the earliest product of this firm, while on the other are reproductions of recent work. In addition to being well executed from a mechanical standpoint, the idea is very well conceived. The picture illustrates, on one side, the old hand press which turned out the early work of this firm and, on the other, one of the firm's modern automatic presses.

CHARLES J. HEIZBERG, Chicago.— In the card for the Ladies' Aid Society you have used type-faces of contrasting shapes and the result is not pleasing. This fault is also apparent in the program. Old English is a condensed letter and shows best when closely spaced, and to use it with extended letters is a violation of the principle of shape harmony. When used as headings or display lines in various kinds of work where the other type is small and the contrast of shape consequently not so apparent, Old English is very pleasing. In the card for the Martha Washington Party you have used smaller sizes of type, contrasting in shape, and the appearance is better. We would suggest that you practice a more symmetrical arrangement in your designs, which means that each part of the design shall be balanced by a similar part in the relative position opposite. The type in the program is rather large.

AUGUST GUSTAFSON, JR., Oakland, California.— The booklets are high-class and the cards are very neat. We are especially pleased with the Ben Franklin Menu booklet, and regret that it is not possible to secure a satisfactory reproduction of the cover of this splendid piece of work. The title-page is reproduced. In the booklet cover for the Federation of Women's Clubs the emblem divides the space between the upper and lower groups too evenly. Better results would be apparent if the ornament were placed higher, for the proportion would then be more pleasing.



Page by The Trow Press, New York city.

H. G. MUFFETT, Whiting, Indiana.— The booklet is very neat, although several minor changes would improve it. The upper group is arranged with the shortest line first, which gives the group a pyramidal effect which is not pleasing. Avoid this style of composition. The matter on the title-page is placed in the exact center and thus appears low, because vertically the point of balance is not in the exact center, but above. A pleasing balance is attained when the type group is placed on a line which divides a page three parts to the upper

section and five parts to the lower. We should also suggest that you avoid the use of script in instances of this sort, using harmonious type-faces throughout a given piece of work.

ALFRED PETER, Hebrew Orphan Asylum, Pleasantville, New York.— Of the three covers, we like best the one for the January number. The others are too decorative, and the cover for April is not at all good, owing to the numerous rectangles We also believe a closer grouping of the relating lines in the upper section, with a consequent raising of the ornamental device, would bring about a more pleasing proportion. As it stands, the lines are too evenly spaced and so far apart they have the effect of being distinct forces in themselves. Strictly speaking, Saturday eve is Friday evening, but constant usage has brought about an understanding, even though incorrect.

We Will Guarantee the Largest Circulation in Southern Utah

THE PROVO HERALD

We Print the News Therefore Herald Ads Pull

ALL HOME PRINT

THE PEOPLES' PAPER WITH A FEARLESS POLICY

PUBLISHED MONDAYS AND THURSDAYS — I. H. MASTERS, General Manager

Provo, Utah,

Letter-head arranged to imitate heading of newspaper.

which you have constructed for the border. These serve as distinct forces of attraction and instead of holding the design together, serve to give it a disjointed appearance. Confine yourself to simple arrangements of type and rule.

FROM M. E. Miller, Fairmont, West Virginia, we have received a large package of splendid printing. The letter-heads printed in plain type-faces and arranged in a simple manner are especially attractive and call for no criticism. The cover for the folder, in which you have attached a letter-head, suffers from the fact that the main line is placed below the center. It should have been slightly above in this case.

WALTER SANKEY, Del Rio, Texas.— Some of your work is neat, while some is amenable to considerable criticism. The uncompleted panel which you have used on the letter-head for the *Herald* is not pleasing. It would have been better had you completed this and placed it so your margins at the top and sides would be the same. Very few things in typography give such a bad effect as uneven margins. In the letter-head for the Princess Theater too large a portion of the design has been printed in red. Your own statement is the best of the lot, for in it you have confined yourself to a simple arrangement, which is always best. In booklets, the margins should be widest at the outside and bottom of the page, contrary to your arrangement in the M. Main's folder.

THE J. W. BURKE COMPANY, Macon, Georgia.— All the work is high-class and calls for no criticism. We are reproducing your package-label, which is especially neat, in the insert.

MARCUS D. HOERNER, Harrisburg, Pennsylvania.— Your work is very attractive and the color selections have been well made. In some of the motto-cards you have set lines of such a variety of lengths flush to the left, so that poor balance results and the large amount of white space so distributed is not pleasing. We are reproducing a card which is especially neat.

WILLIAM F. HARVEY, Waterbury, Connecticut.— The most glaring fault in the program which you have sent in is the color combination. We would suggest that in all your work you

Remember—In Printing—We give you what you want—the way you want it—when you want it

A Bell Telephone Call will bring one of our Solicitors

THE AUGHINBAUGH PRESS
Court and Cranberry Streets
Harrisburg, Pa.

Neat arrangement of a card by Marcus D. Hoerner.

print the larger part of the designs in cold color, which are colors that contain a large portion of blue, green or black. To print too large a portion of a typographic design in a warm color serves to irritate the eye and to make reading, especially at night, difficult. In this case both the colors you have used, red and yellow-gold, are warm colors, and the effect is not good.

GUY RUMMELL, Gary, Indiana.— Your efforts to execute something extraordinary have led you into difficult paths and the effect upon your work, especially the letter-head, is not in the interest of best typographic design. Make your designs

BANQUET
GIVEN BY MEMBERS OF THE
BEN FRANKLIN CLUB

1908

Title-page by August Gustafson, Jr., Oakland, California.

simple and avoid the practice of printing over borders, as you have in this instance. One face of type is sufficient for a letter-head of this character, but you have used three and there is a lack of harmony between them all. The menu is attractive, the only thing amenable to criticism being the word "Menu," which you have set in the text capitals. This decorative letter is illegible at its best, but especially so when only capitals are used, and this should always be avoided. The other work is very satisfactory, although you have turned the corners of the border for the cover of "Office Management" the wrong way. *The Ingot* could have been improved very much by placing the borders entirely about the pages. As it is, they serve as distinct forces and superfluous decoration instead of the purpose of holding the page together. The title-page would have been very attractive had you placed the upper group lower at the point of balance.



THE INVENTION OF PRINTING.

Juan Turrecrematee, Abbot of the monastery of Subiaco, receiving Conrad Schweinheim, of Mayence, and Arnold Pannartz, of Prague, whom he persuaded to introduce printing with movable type in Italy.
Fourth of a series of calendar designs illustrative of the progress of the printing art.
Designed and drawn by Carl Scheffler, Palette and Chisel Club, Chicago.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Unimportant, but Teasing.

J. P., New York, asks: "Is '1, 3 and 6 sheet posters' properly punctuated? I claim it is, but my friend says it should be '1-, 3- and 6-sheet.'"

Answer.— My impression is that most people would use the first method, but many would favor the second. My own choice, and the way it would appear if done as I should write it, is "1-, 3-, and 6-sheet." No matter how it is done, no one could think it means anything but just what it does mean, one-sheet, three-sheet, and six-sheet.

The Word Proofreader.

J. J. M., Boston, Massachusetts, asks: "Will you please tell me if proofreader or proofreading, one word, is correct, or should it be two words?"

Answer.—Actual usage is unsettled. The terms are printed in three forms — some people always making two words of each, some using a hyphen, and some always using the single-word form. Most of those who write such terms as two words simply do not care anything about language principles, but many would defend the two-word form by the argument that, since there is no possibility of misunderstanding, there is no need of joining. Yet these same people almost unanimously write many similar terms as one word, as dressmaker, shoemaker. It is really a matter of slight importance except for the ease and comfort that would be secured by universal agreement. Webster's New International Dictionary gives proof reader and proof reading, and the Century and Standard give proof-reader and proof-reading. No good dictionary has these terms in the close form, yet that form is prevalent in usage. As a matter of language principle there is little, if any, choice between the hyphened and close forms, but these and all similar terms are each properly one word, not two. I here use "one word" to include all joinings. A compound with a hyphen is grammatically one word, and a word composed of two words is a compound word whether written with or without a hyphen. My own personal preference and practice, when I do not have to follow somebody else's ruling, is proof-reader and proof-reading.

Singular or Plural, A or An?

J. T., Springfield, Massachusetts, writes: "On a publication with which I am connected the editor insists on captions like the following: 'No. 999. Ladies' Coat.' I claim that it should be 'Lady's Coat' or 'Ladies' Coats.' She defends her preference and cites the usage of the *Delineator* and other papers in support. I would like to have your opinion.

"When you have the indefinite article immediately before an abbreviation, should the form a or an be used as it would be were the abbreviation spelled out, or in relation to the initials? For instance, 'The article appeared in a [an?] N. H. journal,' or 'We traveled on a [an?] N. H. & H. train.' It depends, perhaps, on whether the abbreviation is read in its full or abbreviated form, as in reading one would naturally choose the most euphonious form, but what should be the printed form? Somewhat analogous to this question is the problem, in indexing, where abbreviations are used — for instance, in the names of States — whether to arrange them as though spelled out, or with regard only to their abbreviated form. Perhaps a general answer to both queries suggests the form of *Punch's* advice to those about to be married — 'don't.' But proofreaders have mostly to accept the styles laid down for them, and this question crops up frequently in my work.

"'All nature, all human history, attest these truths' — or should it be attests?

"'There are three classes of knockers.' Another editor insists that it should be knocker, claiming it to be a collective noun. What do you say?"

Answer.—All of these questions are amenable to one simple answer for proofreaders: Follow copy. In such matters, if editors or authors, or any persons in authority, announce a decision as to style, that decision should be obeyed unquestioningly. This should be done by proofreaders wherever there is the least doubt of literary correctness, even when the reader is persuaded that the choice is not the best one.

When the decision properly belonged to me, as in my own writing or editing, the form used in the first case here would be "Ladies' Coat," because that form is used in every fashion paper, although it would be better, as a mere choice of good English, to say women's instead of ladies'. Coats would not be right, because in each instance only one coat is shown. The caption means "a coat such as ladies [better women] wear," or "a kind of coat for ladies."

In the next case there would be no question as to my writing, because I should never use the abbreviations. If used, a would indicate that they should be spoken in full, and an would show intention to read as letters only. Such abbreviations as for States should be placed as full words in indexing. Attest is logically right, though attests is also defensible. Knockers is the form I should use.

Inconsistency in Compounding.

W. E. H., Sac City, Iowa, writes: "In the March INLAND PRINTER you partially explain compounding of words, but I should like to know the rule followed in making court-house, schoolhouse, baseball, basket-ball."

Answer.—This means the rule followed in the Standard Dictionary. Well, the main rule was to make a true record

of the best usage, with some reasonable systematizing where usage was uncertain. Court-house conforms to a rule that is not now so much respected as it used to be, that a hyphen should be used to show the separation in speech of the *t* and the *h*, which is not needed between *l* and *h*. Basket-ball appears with the hyphen accidentally, probably because the one who wrote the item made it so and it was not corrected; but even this difference in the ball-names might be defended by another old rule under which such names with one syllable in the first element were closely joined and longer ones were hyphened. Numerous other inconsistencies appear. No dictionary was ever made without them. Hyphens, however, are more consistently used in the Standard than in any other dictionary except the Century, and in the Century they appear in many words that had been established in the close form long before that book was made. The Standard has many more words with hyphens than are common in present usage, but the Century has a great many more than the Standard. Webster's New International Dictionary comes nearest to present newspaper usage, and consequently is furthest from best literary or reasonable usage. It is in this respect a mass of confusion that can not be used as a guide with any commendable result. Yet it is a fact, known to me through personal presence, that this was not made carelessly. The general editor spent much time in examining print to find out what was prevalent in usage. His method of choosing was not systematic enough for a good result, and no one can tell from the form used in one term what form another one will have. For instance, the general practice was to omit hyphens, but many hyphened nouns are given, probably because they were found in books. Thus story-writer appears, but letter writer; countingroom, dining room, and drawing-room are the forms given to these terms, and there is no possibility of a reason why they should not be alike. Beekeeper is in one line, bee killer in the next; house raising is two words, housewarming is one; horse-chestnut and horse-radish have hyphens, but only one other name with horse has one, horse-eye, and the rest are either one word or two words, with no apparent reason — horsefly, horsejockey, horse-laugh, horse fennel, horse mackerel. They did hyphen all possessive phrases used as names of plants, etc., except a few like sheepshead, but would not listen to a plea for any further consistency. They were right in their decision that most people dislike hyphens, but that dislike as shown in literature is as old as literature itself, and is not characteristic even now of the best books. I have just read a new novel published by the firm that printed the Webster dictionary, and saw in it many hyphened compound words not in keeping with the dictionary. In fact, while many orders are given to printers to "follow Webster," I do not believe such an order is ever complied with.

HARRY W. FISHER HEAD OF SALES AND SERVICE DEPARTMENT OF THE DUBOIS PRESS.

The DuBois Press, catalogue builder, of Rochester, New York, has strengthened its organization by the addition of Harry W. Fisher as the head of its sales and service department. Mr. Fisher has been engaged in the advertising and printing business for many years and has held responsible positions with The Caxton Company, of Cleveland, Ohio, for which concern he was eastern sales manager prior to his becoming associated with this company. The DuBois Press has outgrown its present quarters, and the plant will be moved this coming summer, doubling up its space and making several additions to its equipment.

Written for THE INLAND PRINTER.

SPECIAL TRAINING FOR PROOFREADERS.

BY F. HORACE TEALL.

A NEW YORK newspaper proofreader, commenting some time ago on conditions in the proofroom, said: "Since there is little or no new blood coming into the profession, by which comparison might be made, the old-time printers are found to develop into acceptable journeymen proofreaders, although they are nearly always wanting in an important requirement for newspaper work — speed — and seldom develop professional class." I must confess that I am unable to tell just what these remarks mean, except that they vaguely assert a lack of men especially educated as proofreaders. The one special training that has always been accounted necessary seems to be ignored — namely, experience in the composing-room. He may have thought of regular step-by-step development in the proofroom itself, from reading copy to reading proof, but that has always been exceptional, unless with some work at typesetting. On morning newspapers proofreaders have been, for forty years at least, chosen from the compositors, in New York according to my personal experience, and elsewhere according to my belief. I have heard that my father had a boy copyholder on the *Tribune* fifty or more years ago, but since my own beginning on morning papers, more than forty years ago, readers have always worked in equal pairs, exchanging at will the reading of the proof and the following on copy. One could write an interesting article on this subject, but it is introduced here only to lead up to the fact that taking men from the case (or from the machine, as it would probably be now) is merely the continuance of long usage. Old-time men had no more special training than those of our time have, if as much.

Lack of adequate special training may be the real cause of the scarcity of good proofreaders, which is evidenced in most printed work to-day, but probably not more than it always has been. At any rate, the old tradition that proofreading used to be done so much better than it is now has been exploded. Notwithstanding the fact that so many famous scholars have been proofreaders, the books they read contained as many errors in print as any of our present-day books have, including not a few absurdities. These old scholars had more thorough general education than any one who now works as a proofreader, but they had not the necessary technical experience without which no one ever can make effective use of knowledge in proofreading. Knowledge is valueless as a qualification for proofreading unless the reader is practically sure to realize errors at sight and correct them. This practical facility makes many men with little education better proofreaders than the highly educated ones without it. The ideal qualification is a thorough combination of knowledge and quick practical action.

The need of special instruction in proofreading has long been recognized, and now a fair beginning has been made in its provision in various trade schools, notably in a free evening school by the New York Board of Education, the class being composed mainly of men and boys working in printing-offices. Selection of students from those already working at the trade, and exclusion of others, would be intolerable in a public school; and there is no such determined exclusion here, but a carefully planned preference of those most likely to profit by it, and it has long been well known that a thorough proofreader must be

a practical printer. General education is indispensable, but for this work technical training is necessary. It is largely because assertions contrary to this are made, as in advertising correspondence teaching, that the subject is chosen for this writing. A warning seems needed as well as a commendation, and we wish to show some of the specious advertising planned to trap the unwary, using that issued by one of the oldest correspondence schools.

The Home Correspondence School flourished for many years in Philadelphia. It claimed that it first applied the correspondence system to teaching the special branches in a business education. This I copy from a booklet advertising a course in proofreading, which booklet was given to me by a woman who had been persuaded by it to take the course of lessons, with the result that, after receiving a diploma, she did not even know that in revising a proof, when she saw that an error had been left uncorrected, she should repeat the mark on the new proof. Here are a few quotations from this booklet:

"Our experience has proved our course of study well adapted to the purpose. It is highly satisfactory. The methods of instruction and the course of study are such that perfection is obtained when the course is completed, and the graduated student has thoroughly mastered the art and science of technical proofreading."

"There need be no fear of any one who possesses the necessary primary education not being able to thoroughly master the art of proofreading in the prescribed fourteen weeks' course of home study."

"Of all the trades and professions not another one offers such inducements as does proofreading."

"From an intellectual standpoint, the proofreader is the equal, and often the superior, of the average physician or attorney. And, from a financial standpoint, the proofreader can and does earn the most money, and does not have to work so hard for it."

Did any one ever master the art of proofreading in fourteen weeks of home study? On the contrary, it may be safely asserted that no one ever did or ever can master it with any amount of home study. Such advertising is as dishonest as possible, and we have quoted only a few sentences from sixteen pages, all of the same dishonest character. Nothing could be more certain than the discovery that this school was a humbug when its graduates tried to work as proofreaders. Yet this kind of school still flourishes and lures many innocent victims. It should be stopped.

Technical proofreading can seldom be learned thoroughly without introductory experience at work with type, preferably of all kinds. When a person becomes a reader through regular advancement in the proofroom, without actual work with type, sufficient technical knowledge of type is acquired incidentally, but never so thoroughly as by regular experience. Neither general education alone nor shop experience alone will ever qualify a man to be a proofreader. Numberless college graduates have procured situations as proofreaders, whose chief recommendation was their education, and have been found utterly incompetent for practical work. Many men who have worked in printing-offices from boyhood up, having not even completed the grammar-school course, have been numbered among the best proofreaders, but none of them has ever been the very best proofreader.

Thorough mastery of the art and science of proofreading demands the practical mastery of composing-room work combined with an extraordinary amount of literary education. It is not attained by one out of a thousand. A real practical master of the art should command an immense salary — I was on the point of saying a salary like that of the President of the United States, but that would be ridiculous, of course; his salary, however, should be much more than any one ever will pay to a proofreader. An excellent provision for meeting practical demands is that described last month as the course offered in a New York trade school. Neither that course nor any other, however, will produce perfection.



Jo Anderson of Sacramento.
"Finding Money."

WHO DESIGNED THE "CELTIC" CHARACTER?

John F. Sleeper, Tenafly, New Jersey, submits to THE INLAND PRINTER the cover of a pamphlet printed by William Bense, Boston, Massachusetts, in 1849, the title of which is here reproduced.

SOME RECENT LECTURES

Mr. Sleeper wants to know where, when and by whom this type-face, known in the trade as "Celtic," was first designed and cast. Who knows?

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A TYPOGRAPHICAL CORRESPONDENCE SCHOOL has been started at Scotforth, Lancaster.

AN exposition of humoristic art, instigated by the publishers of the London *Opinion*, will be held from May 11 to June 6.

ACCORDING to recent official statistics, 2,504 journals are issued in the United Kingdom. Of these 468 are published in London, 27 being morning and 7 evening papers.

IN 1913 there was an increase of £933 ($4,539) in the weekly wages of 11,939 persons in the printing and allied trades of Great Britain, as compared with £403 ($1,960) for 5,546 persons in 1913.

THE yearly report of the Printers' Managers' and Overseers' Association, which society lately held its twentieth annual convention at London, shows a membership of 1,019, of whom 578 belong to London establishments.

THE Franklin memorial tablet which marked the house, 36 Craven street, Strand, in which he is believed to have resided while in London, has been given into the care of the London Museum. The house has been torn down, and a restaurant will be built upon the site.

WHAT patient beasts printers are. As substantiating this opinion it is noted that the Gravesend Town Council recently received from their printer a letter inquiring when they would require their new by-laws, making several hundred pages, the proofs of which had been submitted two and a half years ago.

A PIECE of wall-paper of the Tudor period has been acquired by the Victoria and Albert Museum, and is supposed to be the earliest in existence. The design was printed from a woodcut on white paper, the phrase, "*Honi soit qui mal y pense*" appearing in the center, surrounded by a border.

THE government has announced its intended participation in the graphic-arts exposition at Leipsic and has appointed E. Wyldbore Smith, of the ministry of commerce, as Great Britain's commissioner. The country will have its own building at the exposition, surrounded by a garden, the whole having an area of 2,400 square meters.

OVER one hundred and thirty exhibitors will take part in the Paper and Printing Trades Exposition at Shepherd's Bush, London, which will be open May 13 to 30. One exhibitor, the Caxton Type Foundry, has engaged an entire room for its display. It is expected that the attendance will surpass by far that of the successful exposition held in 1910.

NOTING that several of the English craft papers speak of "Messrs. Linotype and Machinery, Ltd.," leads one to ask if this use of "Messrs." is good English. If so, then we could properly say "Messrs. American Type Founders Company" or "Messrs. Inland Printer Company," providing, of course, that we saw any need for prefixing "Messrs." in any of the three cases.

IN his booklet on "English Pronunciation," Doctor Bridges, the present poet laureate of England, suggests certain modifications of spelling which printers and newspapers might adopt. In his poems, recently published, many amended forms are used. Instead of "ed" for the hard preterits he employs "'d," and "t" for the sharp preterits, such as *furl'd, shun'd, turn'd,* etc.; *unreckt, pluckt, addrest,* etc.; he also uses *tho', thru', hav', coud, coudst, fal'n,* etc.

GERMANY.

THE Gutenberg Museum, at Mayence, has moved into a new building and is now more conveniently arranged.

THE Wedelsche Hof-Buchdruckerei, a printing-office in Danzig, is now 375 years old, having been established in 1538. The present owner is Paul Hückmann.

THE formal opening of the great international graphic-arts exposition at Leipsic takes place at 11:30 A.M., on May 6, under the personal direction of the King of Saxony.

THE Karl Krause printing-machine works at Leipsic is preparing to alter a piece of ground owned by it into a park, to be used solely by its employees and their families as a place of recreation and amusement. Its area is thirty thousand square meters, and it is within ten minutes' walk from the works.

A SPECIAL building at the Leipsic graphic-arts exposition, erected by the architect, Fräulein Emilie Winkelmann, of Berlin, will be devoted to "Woman in the Book Trades," and will house displays of women's work in the vocations of author, librarian, book-dealer, printer, bookbinder, stenographer, etc.

THIS adlet appears in one of the German printing-trade papers: "Machine compositor possessing his own machine seeks position where he can undertake to furnish the composition for a daily or a large periodical; machine will be set up any place; eight years' experience as compositor and instructor; etc."

FURTHER progress has been made with the project of beautifying the corridor trains of the German railways, by hanging pictures in the compartments. So far 120 different subjects have been selected. A large number has already been hung, and arrangements are under way to frame and install fifteen thousand more.

THE Berlin *Volkszeitung* boasts of having a subscriber who has taken the paper uninterruptedly during sixty-two years. He had previously taken the *Urwählerzeitung* (to which the *Volkszeitung* was successor) three years; he therefore was for sixty-five years a subscriber to the same paper. Surely a unique record.

THE police department of Berlin made application to the city government for an appropriation of 180,195 marks, to establish a printing-office for its own use, but the application was denied, on the ground that there was no real need for such private printery, and that there was danger that it might be used to compete for the business of regular printers.

THAT censors will often do foolish things is attested by the fact that recently a post-card was confiscated as immoral, because the hand of a weeping woman pictured thereon did not display a wedding-ring! The view represented a man as deserting the woman, who was carrying a little baby in her arms. It was argued that the absence of the ring indicated illicit cohabitation and that the man was fleeing from his obligation to care for an illegitimate child. The matter has been chased through several German courts and will be further appealed.

IN 1913 there were published in Germany 28,395 books and periodicals, issued by 2,806 publishing concerns. Of these 6,787 appeared in Berlin, 5,725 in Leipsic, 1,692 in Munich, 1,627 in Stuttgart, 637 in Dresden, 541 in Breslau, 503 in Halle, 491 in Hamburg, 424 in Jena and 390 in Frankfurt-am-Main. The most productive houses were B. G. Teubner, Leipsic, with 628 works; Julius Springer,

Berlin, with 379; Gustav Fisher, Jena, with 324; Herder, Freiburg, with 382; Mittler & Lou, Berlin, with 266; Verlaghaus für Volksliteratur und Kunst, Berlin, with 262, and Weidmansche Buchhandlung, Berlin, with 204.

THE city of Nuremburg has given a new lease on the privilege of using its poster-pillars for a term of five years, receiving therefor a yearly rental of 17,000 marks ($4,046). And the city of Danzig has also given a new lease for the same privilege, for a yearly rental of 21,000 marks ($4,998). Will American cities ever get wise enough to exact a toll for poster privileges?

ONE of the first, if not the first, of the paper-dealers of Germany to advertise paper agreeing in dimensions with the universal, systematic standards set up by Die Brücke, of Munich, is the house of F. A. Wölbling, of Leipsic, which announces a very handsome cover-paper in a recent issue of the *Typographische Jahrbücher*. It is given the trade-name of " Fricka," and may be had in ten different colors.

THE buildings for the Deutsche Bücherei (Germanic Library), an institution for conserving modern German literature, which are to be erected near the national battle-field monument in the outskirts of Leipsic, will cost about 3,000,000 marks ($714,000), and will have room for five million volumes when completed. The city of Leipsic contributed the site and the State of Saxony will bear the expense of erecting the buildings.

DR. ALEX. SCHACKWITZ, assistant at the Physiological Institute of the Kiel University, has invented an instrument, which he names " nystogmagraph," for registering the movements of the eye in reading. It was first shown before a meeting of the Berlin Typographic Society. It is claimed that this device proves that the eye makes fewer movements in reading *Fraktur* (German) than it does in reading *Antiqua* (Roman) type.

FRANCE.

A SOCIETY of priests who have left the service of the Catholic church has been formed at Paris. The membership numbers one hundred and twenty, among whom are five proofreaders.

THE *Ciné-Journal* credits France with being in the lead in the production of kinematographic originals. In a recent issue it says the weekly output of moving-picture negatives, stated in meters, is as follows: France, 7,000; America, 5,000; Italy, 4,000; Norway, 2,000; Germany, 2,000; England, 1,000; a total of 21,000 meters of negatives weekly. Adding to these the estimated negatives produced in other countries, it is believed that no less than 30,000 meters of negatives are made weekly. The film bands for use in the projecting machines, if put end to end, would, for a year's output, measure more than one hundred million meters in length, and have a value of about $20,000,000.

RUSSIA.

THERE is a printery in Moscow which will celebrate the three hundred and fiftieth year of its existence this summer.

THE Duma has granted an appropriation of 125,000 rubels for the Russian section at the Leipsic international graphic-arts exposition.

HUNGARY.

ACCORDING to the latest statistics of the employees' union there were in Hungary last July 402 places having printing-offices, the number of the latter being 1,219, which employed 10,272 workmen and 1,981 apprentices, a total of 12,253 persons. Of printing-presses there were 3,594, and of composing-machines 288. The number of union employees was 3,518, of nonunion 870. The number of unemployed typecasters was over ten per cent of the total number of these craftsmen, hence, as per the Hungarian wage-scale, new apprentices can not for the time being be admitted to this trade.

JAPAN.

ACCORDING to recent statistics there are 962 printeries in Japan, which employ 21,322 workers, of whom 2,635 are females; all but 408 of these offices use hand presses. To keep cool the workers are dressed very simply and lightly, since composing in Japanese means much chasing about for the type, as there are some six thousand characters, which spread over a vast area of case-space.

SOUTH AFRICA.

THE journeymen printers of Maritzburg recently asked for an increase in wage of 6 shillings per week. The employers held a meeting and resolved to agree to a 3-shilling raise, making the rate £3 15s. ($18.24) per week of forty-eight hours. This the men accepted.

TASMANIA.

A STRIKE, and subsequent conference and agreement between masters and men, resulted in the weekly rate for jobbing hands in Hobart being fixed at £3 3s. ($15.33). Linotype operators will receive 3⅛d. (6⅓ cents) per thousand ens.

MOROCCO.

AS A sign of educational progress in this country it may be noted that *La Vigie Marocaine*, of Casablanca, has installed a Duplex flat-bed rotary press in its printing-office. This is the first large press to be erected in Morocco.

SWITZERLAND.

THE Typographic Club, of Zurich, has decided henceforth to issue its printed matter in universal-page sizes or formats, as established by Die Brücke, of Munich.



Ancient Stone Carving.

Found while excavating for a power station at Kamloops, B. C. Supposed to be the work of Indians. The property of Jos. Merrick, Kamloops, B. C. Reproduced from flashlight photograph by Edward C. Sterry, Kamloops. The carving was placed upon a table and a piece of tar-paper used as a background. Flashlight was necessary in order to produce the required lighting effect to bring out the features of the face.

NEW YORK EMPLOYING PRINTERS' SECTION OF THE SCHOOL FOR PRINTERS' APPRENTICES.

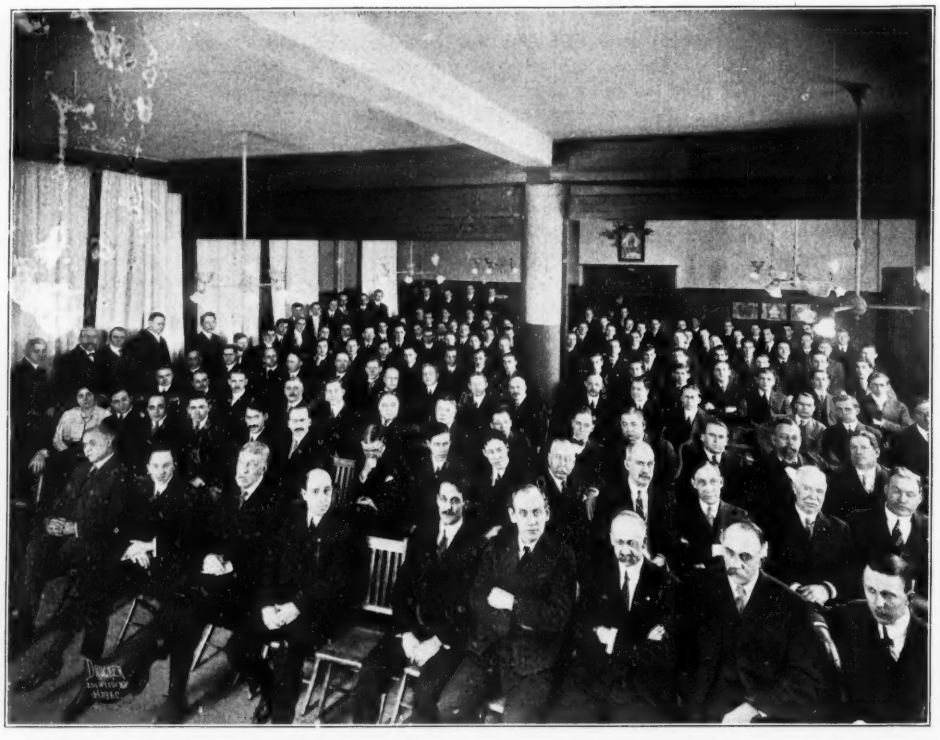
IF there were more efficient workmen there would be better cities, and if we had better cities we would have a better State, and if we had a better State we would have a better country." With these words and others more or less inspiring Charles Scribner accepted the presidency of the New York Employing Printers' Section of the School for Printers' Apprentices at an organization meeting held at the Hudson Guild, 436 West Twenty-seventh street, New York, on the evening of March 18.

Dr. Elliott, of the Hudson Guild, after calling the meeting to order, described the efforts that had been made to make the school efficient, that is, by getting pupils, and how, by the coöperation of the union and employing printers, in a year and a half the school has two hundred pupils receiving instruction in the art of printing, in English, and the history of the art. There are upward of five hundred printers' apprentices in New York, and the school expects to have all of these as registered apprentices attending the school. The work is more than instruction in an art or trade, it is character-building — the work of making the kind of men an employer wants to have; the kind of men the industries need; the kind of men the country needs. In this work the school was fortunate in having the right kind of man to carry out its ideals, Mr. Arthur L. Blue.

Mr. Blue, director of the school, explained to the audience the experiences of the school. That its aims were directed to the help of the boy. Most boys do not seem to realize the value of a trade. Their staying powers are not great. A large percentage are not fitted for the calling. Very few made use of the knowledge gained in the school, and only a few of the pupils, when the school was working along in its old lines, were placed in printing-offices.

The unsatisfactory results of the school's early efforts are being duplicated by all schools working along the same lines. Mr. Blue then described the character and method of instruction at the school.

In the English class, forty-five minutes' work in English composition, grammar, spelling, punctuation, etc., precedes the regular work each day and evening. G. M. Lapolla, a teacher in the DeWitt Clinton High School, is the instructor. Considerable written work is done both in composition and spelling. By an interchange of this written work criticisms are made by the pupils as well as by the instructor. The difference in the requirements of the language in printing from that in general use is taken into account. The experience that printers used to get when everything was set by hand is now unfortunately denied the apprentice. It is a part of the price of progress. All printers understand the necessity for at least a working knowledge of the English language in the printing-office. A very large percentage of apprentices attending the school have been found to be sorely in need of this instruction. In the mechanical branch, much time is devoted to display composition. Contrary to the usual plan of starting the apprentice at the bottom and drilling him in the smaller details of the trade, manuscript copy is used in every instance. No directions are imposed as to style. After a careful inspection of the copy the apprentice is required to make a layout, showing arrangement,

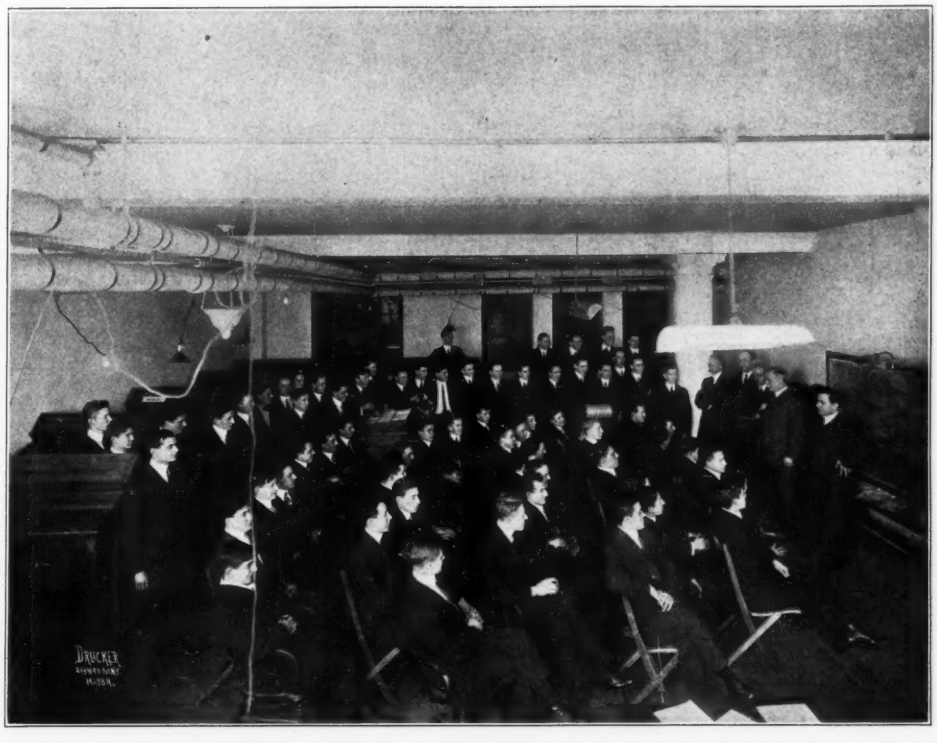


Meeting at Which the Employing Printers' Section of the School for Printers' Apprentices Was Organized.

style and size of type, which is thought to be the most appropriate. Access is had to various specimens of such work as are current in the trade. When complete, the layout is shown to the instructor, and if it is deemed practical the apprentice is allowed to proceed with the work, under the direct supervision of the assistant instructor. If the layout is not considered feasible, or is inappropriate, the errors are pointed out and a new sketch is made. While an exact layout can not always be faithfully carried out, simple or repeated changes secure the desired result. Work of this character may not represent the finished job, but underlying all work a certain principle is involved. It may mean balance, use of white space, or a proper selection of type. By this method the boy is taught to think it

tices Who Have Become Famous," "Type Design," "Color in Printing," "The Importance of the White or Underlying Color in Printing," and "Being Your Own Boss." These lectures are probably the most exhaustive that have ever been given to classes in printing, covering as they do the entire term of the school. They have not only stimulated an interest in work, but have also encouraged the reading of books.

Charles G. McCoy then briefly outlined the condition of the printing trade with respect to apprentices, workmen, commercial printers and newspapers, and declared that the employing printer can not get the kind of training for apprentices from boards of education. The apprentice must have printing-office experience to round him out.



A Lecture at the School for Printers' Apprentices of New York.
There are over two hundred students, divided into four classes. The instructors are standing near the blackboard, at the right.

out. The fact that he is actually creating something acts as a stimulus and inspiration. The simpler details in the job are not neglected and are carefully supervised by the assistant instructor. Both by theory and practice the apprentice is taught the principles of display thoroughly, so that he may be able to apply them in all work rather than resort to the habit of copying — which can not be applied to all work. Other work common in the printing-office is taught, such as blank and tabular work, make-up, imposition, casting up copy, color harmony, and hand-lettering and designing. The pupil is encouraged and coached in whatever branch he shows the most aptitude. Lectures are given at the school two evenings each week by Henry L. Bullen. The initial lectures dealt with the "Invention of Printing," and the "Invention of the Alphabet." Subsequent lectures have been on the following topics: "What We Have to Learn to Become Good Printers," "Composing-Room Equipment," "Printing Appren-

Charles Francis described the kind of education the old-time indentured apprentice received, and complimented the unions on the work they had done in furthering education in the printing trades. Typographical Union No. 6 donated to this school $1,000, and this year donated $2,000. The Printers' League donated $1,000 last year but this year made no appropriation. The union and the employers have been laying the blame for incompetent workmen on each other. The problem of making competent workmen out of apprentices is solvable by the coöperation of the union and the employers, and this school is a striking evidence of this fact.

Marsden G. Scott, president of Typographical Union No. 6, in addressing the meeting, called attention to the Compulsory Education Law, and expressed the belief that the union and the employing printers should join hands in making a compulsory education law for apprentices, referring to the action of Chicago Typographical Union in

ruling that all apprentices take the I. T. U. Course before they can be admitted to membership in the union.

Henry L. Bullen, of the American Type Founders Company, on being introduced by Doctor Elliott, paid a tribute to that gentleman's breadth of view and singleness of purpose, and eulogized the work of the school. Getting down to business he described the purpose of the meeting to effect the organization of an association, the object being to perfect a coöperative plan between the Hudson Guild, Typographical Union No. 6, and any other organization that might coöperate. The name shall be the Employing Printers' Section of the School for Printers' Apprentices. The section shall be composed of annual members, contributors, donors, and extension-fund contributors. The annual members' fee shall be $10. The annual contributors' fee, $25. To be an annual donor will cost $100. The extension-fund contributor may come in for $250. Fees are payable upon acceptance of membership. All members shall have one vote and shall elect annually, at a meeting to be called by the president or board of directors, a president, treasurer, four directors (who shall also act as trustees), and a secretary and collector. Only members owning or managing printing-plants are eligible as officers and directors of the section. The section must be kept under the management of the master-printer element.

The extension fund is to meet the purpose the promoters have in mind, namely, to provide a building — a typographical building — a school building — in which the various associations may have their meetings. The fund is to enable the section to realize this aim.

Mr. Bullen moved that it be the sense of the meeting that the section be organized, and C. Frank Crawford was called on by Doctor Elliott to supplement Mr. Bullen's address and second the motion if he felt inclined. Mr. Crawford seconded the motion, spoke on the benefits of coöperation, and gave a number of striking illustrations of the need for greater efficiency and coöperation between employer and employee in the printing trades.

The constitution of the section as outlined was unanimously adopted, and the following officers were elected to serve for one year: President, Charles Scribner, Charles Scribner & Sons; treasurer, F. C. Stevens, Federal Printing Company; secretary and collector, Henry L. Bullen, American Type Founders Company; directors and trustees, Charles Francis, Charles Francis Press; Judd H. Redfield, Redfield Brothers; Charles Scribner, Jr., Charles Scribner & Sons; Don C. Seitz, *The World.*

President Scribner took the chair and, making the customary acknowledgments, gave expression to the sentiments which open this account of the proceedings, and reported $590 subscribed that evening.

Lack of space has prevented a full account of this interesting meeting, but we expect to publish from time to time in future issues some of the views expressed and the experiences related by the several speakers on this interesting occasion.

H. F. HARRINGTON APPOINTED DEAN FOR SCHOOL OF JOURNALISM OF WESTERN RESERVE UNIVERSITY.

Announcement has been made by President Thwing, of Western Reserve University, Cleveland, Ohio, of the appointment of a Dean for the School of Journalism which will be opened in the university in September. The trustees have appointed Harry Franklin Harrington, of the Department of English of Ohio State University. Mr. Harrington did his undergraduate work in Ohio State University, graduating in 1905, and was special university scholar in English in Columbia University, from which he received the degree of master of arts, in 1909. He has had reportorial, editorial and other journalistic experience, and has been a college teacher in Ohio Wesleyan University and in Ohio State University. He began the teaching of journalism in Ohio Wesleyan University. From an advanced English class of nineteen members in Ohio State University, he organized courses in journalism, now numbering 115 students. He is the author of "Essentials in Journalism," a text-book now used in the School of Journalism in Columbia University. His newspaper experience has been on town and city newspapers, and on university and other magazines. He was editor of the London (Ohio) *Times*, and was on the staff of the *Ohio State Journal.* He is a member of the Buckeye Press Association, Ohio College Press Association, Columbus Press Club, Ohio Club, and other organizations.

The School of Journalism will be opened in September, 1914. The purpose of the school will be to give professional education to those proposing to become journalists. The school will be a graduate school and the courses will cover one year, at the conclusion of which a degree will be given.

Dan R. Hanna, of Cleveland, has offered $10,000 a year toward the support of the department. This annual fund will supplement the tuition fees of $125 a student.

The school will be housed in a special suite of rooms which will be fitted up for the purpose on the first floor of Adelbert Hall. These rooms will include editorial offices, a reading-room where all newspapers of importance will be on file, a local room fitted out with typewriters, telephones and other equipment, and with an experienced newspaper man in charge as the "city editor." He will send out students in news-collecting to "cover" actual stories throughout the city, and will be as exacting as the man on the "desk" in the office of the city daily paper. Stories, when submitted, will be criticized and lectures will be given on the practical work of collecting and writing news. Emphasis will be placed upon thoroughness and actual practice. The school will receive the coöperation of the Cleveland newspapers. The mechanics of the newspaper will be demonstrated by taking students to newspaper plants where they will study the operation of linotypes, presses, electrotypes, prints and other mechanical details, and where they will study circulation and other newspaper problems.

In addition to the reportorial course, courses will be given on the history of the development of the editorial, with a discussion of great newspapers and master journalists in England and America. A course will be given on the history of the American newspaper, and other courses on advertising, the history and making of the cartoon, newspaper jurisprudence, the country newspaper, the problems of the mechanical make-up, equipment, paper, cost systems, composition, "patent insides," circulation, and editorial control. An effort will be made to train men for service on both city and country journals. Much emphasis will be placed upon training newspaper men for filling a large place in towns where they may wield power and influence.

The Dean will have the assistance of an instructor who will handle the introductory courses in news collecting and writing, and of special men for special courses. Cleveland newspaper men and others from a distance will lecture before the students of the school.



PRINTED FROM ROYAL ELECTROTYPES

Courtesy of Hardwick & Magee Company, Philadelphia

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Rotary Photogravure the Question of Questions.

Several inquiries have reached this department for men to work at rotary photogravure; several foreigners have been recommended and there is some grumbling about it. The successful men at this work have received their training abroad because there was little opportunity until now to work at the process here. The presses for printing newspapers by this method are coming here from Germany, and it was to be expected that workmen familiar with the process and the printing would come with them. But the discreditable fact brought out by many of the inquiries is, how little publishers, printers, pressmen and processworkers know of the new principles involved, notwithstanding the fact that THE INLAND PRINTER has, since December, 1908, been printing monthly all the information obtainable about rotary photogravure. The advantages of the new process had been shown so that its coming was inevitable, and now that it has arrived all those who should be posted are only beginning to waken up and inquire: "What is this new printing method I hear so much about?" And yet we can all name the "line-up" for the baseball season. While our workmen neglect to read and study the journals devoted to their special trades they must expect to be beaten in the race by imported workmen with new methods.

Photoengravers' Convention at New York in June.

New York is going to have the eighteenth annual convention of the International Association of Photoengravers on June 8, 9 and 10. No more fitting place in the world could be selected. Photography, illustrating, engraving and so much of processwork was developed in the Metropolis of America. It was there the first portraits from life were made by photography, and also the first successful photographs of the moon, besides many applications of photography, such as photographing on wood for engravers. For it must be remembered that wood engraving reached its highest development in New York. Photolithography was used for the purposes of illustration there as early as 1873, in the first daily illustrated newspaper. The swelled-gelatin process of engraving was developed in New York, and so was the photoelectrotype process. Half-tone screens were made in New York and half-tones engraved there in 1868. The first half-tones in daily newspapers were used there. The three-color process of printing from relief-blocks was first worked out in New York, and in that city to-day is produced the finest examples of rotary photogravure in colors and also the best results in color from the offset press. There is more money spent for processwork in New York than in any city in the world, and it has more process-plants, therefore our Metropolis is the ideal place to hold the photoengravers' convention. Visitors to the convention will be repaid handsomely and the engravers in Little Old New York can get from the visitors the braces needed for their weak backbones. So let us all be in New York on June 8 to 10 and make this the greatest gathering of photoengravers ever held.

How Many Impressions Will a Copper Half-tone Stand?

Oliver H. Bell, of the Robert Stillson Company, New York, in a talk to the Technical Publicity Association, answered a question that is often asked, as follows:

How many impressions is it possible to get from a half-tone? It depends entirely on how the engravings have been made and how the pressman has made his form ready; also on the condition of the press upon which the form is to be printed. An original engraving, either half-tone or Ben Day, when carefully made ready on a cylinder press which is in perfect register, should print anywhere from seventy-five to one hundred and fifty thousand impressions, provided the plates are not too shallow or not overetched. The plate that is too shallow will allow the ink to accumulate between the dots. The plate that is overetched will wear out quickly.

Just one more phase of the situation, which is probably the most important of all, and that is the question of "Cheapness Versus Quality." If the only consideration is one of getting the cost right down to the bone, buy cheap plates and let the printer run them on cheap paper, and you will get just what you are paying for. But don't shop around and buy the very cheapest plates you can pick up and then expect the printer to get quality results from them. Make-ready may improve poor half-tones, and the skilful printer can frequently make a ten-cent half-tone look as if you had paid more for it, but ordinarily he can not get out of the plates any more than the engraver puts into them, and the engraver is not putting into them more than you are paying him for.

Translucent Screens for Half-tones.

H. A. Ketcham, Passaic, New Jersey, writes: "What is this new 'High-light' screen that has been so widely advertised? Has it any merit?"

Answer.— For over two years the writer has seen advertisements and circulars regarding this new screen, and though its home is in the same building with the New York office of THE INLAND PRINTER he has not been favored with the sight of one of the screens thus far, so he can only quote others as to its merits. Julius Verfasser, the leading European authority on processwork, says: Extravagant claims are being made in America for a new screen for half-tone, named after the inventor, the "Hatt screen." It is also described as the "drop-out" screen, because of the property it is claimed to possess of dropping out the high-light dots, and so making a "high-light" negative. According to the patent specification, the screen consists of two

sets of translucent lines, crossing at right angles, with an air gap between the glasses, and it is claimed that the air gap — which may also be filled with a gas — gives to the screen a certain diffusing quality which promotes the tendency of the high lights to close up. Such an idea is by no means novel; it dates back to the earliest days of half-tone, and if any one is entitled to credit for originating the idea it is probably Doctor Albert, of Munich. The screen is described on page 473 of Eder's *Jahrbuch für Photographie und Reproductionstechnik* for 1894. *Process Work*, for March, also comments on how the idea of the screen was tried out in the early days of half-tone and found wanting. Max Levy writes that he is prepared to supply any one with a high-light screen who wants one. Inquiry was made at the engraving departments of the New York *Herald* and *World*, where the screens were tried out, and both reported that they could find no advantage in the translucent screen. One significant testimony to the value of the screen is found in the fact that when the exploiters of the screen publish their own portraits, with an article booming the screen, they are very careful to use the old-fashioned cross-line screen. Another significant point about the new screen is that it may be " filled with gas."

Negative from a Half-tone without Camera.

John A. Tennant, in *The Photo-Miniature*, No. 130, just to hand, gives a method of securing a negative in the printing-frame from a magazine illustration that is worth knowing. His procedure is this: If we were to make a negative direct by contact printing, the type on the back of the illustration would of course show through and spoil the result. To get rid of this printed back, place the illustration, face down, on a piece of ground glass, or other surface, on which it will not slip easily, and slightly wet the back of the print until the dampness shows signs of striking through. Now with a piece of medium emery-paper, gently rub the moistened surface of the back of the print until the ink is completely rubbed off. The application of a fine grade emery-paper, when the print has slightly dried out, will smooth the back surface. Now beat up the whites of two eggs and mix with equal quantity of thick gelatin solution, coat the back of the print with this thick coating and allow it to dry flat. This gives a new surface to the back of the print, smooth and finished as before. This done we are ready to make the negative. If the paper does not appear sufficiently translucent, it may be rendered more so by the application of a little vaselin or Canada balsam. The print is now taken into the darkroom and a process dry plate laid over it in a printing-frame as in making a print. With an incandescent mantle an exposure may be tried at one second, and the plate developed in the edinol-hydro developer, as follows: Edinol, 20 grains; sodium carbonate, 100 grains; sodium sulphite (crystals), 100 grains; hydroquinone, 10 grains; potassium bromid, 2 grains; water 3½ ounces. For use, mix 1 ounce of this with 4 to 6 ounces of water. Methods of reducing and intensifying process dry plates are also given in this valuable little book, which can be had at any photo-supply store for 25 cents, or direct from the publishers, 103 Park avenue, New York.

The American Institute of Graphic Arts.

At a meeting of the American Institute of Graphic Arts, held at the National Arts Club, New York, it was decided that the time was too short in which to prepare a representative exhibit for the International Exhibition of the Graphic Arts and the Book Industry to be held at Leipsic during the coming summer. Arthur Weiner delivered an illustrated lecture on Leipsic and the coming exhibition, making a strong plea for an exhibit from this country.

The secretary of the Institute, Charles De Kay, read the names of the one hundred and ten members. The constitution and by-laws were also read in which the objects of the Institute were defined as follows:

To stimulate and encourage artists engaged in the graphic arts in the United States; to form a center for intercourse and for exchange of views of all interested in these arts; to publish books and periodicals, and to hold exhibitions in the United States and to participate as far as possible in the exhibitions relating to the graphic arts held in foreign countries; to stimulate the public taste by schools, exhibitions, lectures and printed matter, and to promote the higher education in these arts, and generally to do all things which will raise the standard and promote the extension and development toward perfection of the graphic arts in the United States.

Membership will include all those interested in the graphic arts in all parts of the United States. The membership fee is ten dollars a year. Monthly meetings are to be held at which discussions will take place by those in authority in the different lines represented by the general term of the graphic arts.

Robert W. Nelson, president of the American Type Founders Company, spoke approvingly of the necessity for such an organization in America. He offered $1,000 toward a building fund for the Institute. F. A. Ringler, of New York, offered $1,000 for the same object. Harry A. Cochrane said he could find two hundred men to put up $1,000 each toward a home for the American Institute of Graphic Arts.

A Plea for the Best in Engraving.

Oliver L. Bell before the Technical Publicity Association.

They can hand you copy as sharp as tacks,
With a " punch " in every line,
Dolled up by hand
With border and band,
Most elegant in design —

Your plant may be all a shop should be,
Each " comp." have an artist's soul,
Your type may be new,
And your presses true,
And your men on the honor roll —

You may be as wise as the ancient guys,
Plus all these modern mutts —
But you can't make good,
As a printer should,
If you haven't got *first-class cuts*.

ADVERTISING IN RYHME.

Speaking of advertising, the cheapest kind of advertising writing is doubtless that in rhyme, but here are two gems by a Louisville, Kentucky, paper house. The first regarding papers for business writings that write right:

" There was a young writer named Wright,
Who was writing to righten the right;
But the rights that he righted
Were wrongly indited
'Cause Wright couldn't write Wright right."

Inference — he did not use So-and-So's bond paper.

Here is another regarding wrapping-paper that you can trust:

" A sweet young thing from Mobile
Bought some things she wished to conceal,
But the bundle she trusted
Accidentally busted,
Showing much of her charm was not real."

— *Paper Trade Journal.*

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Matrices Damaged by Mold.

F. D., a Missouri operator, writes: "I am having considerable trouble with matrices being ruined, and ask you for advice. The lugs (or bottom ears) become crushed during the lock-up with the mold. I do not send in tight lines, so can not ascertain the cause. Sometimes a matrix becomes mashed when I recast lines. Will you please tell me some of the causes?"

Answer.— We believe you can prevent the trouble by resetting your assembling-slide finger so it registers at least two points less than the face measurement of your slug. See that the right end of the first-elevator back jaw is not too far from the front jaw. See that both spring-pawls extend fully inside the rails of the jaws. The yielding finger should be set in so as to touch the first matrix on left end of line, but no farther in than that distance. In recasting, the matrices do not generally fall off unless the line is quite short or the pawls or yielding finger are not in proper place.

Remedy for Poor Faces on Slugs.

C. C. Gillro, machinist of the Grand Rapids (Mich.) *Herald*, contributes the following valuable suggestion as a remedy for poor faces on slugs: "The writer is prompted to offer a suggestion relating to the troubles of a West Virginia operator, detailed on page 902 of the March number of THE INLAND PRINTER, second column, title 'Poor Face on Slugs.' It appears to me that this operator's troubles come from a dross-filled throat. I have a plant of eight machines, and we use a combination metal, whatever that is. The condition he describes is so very similar to mine that the slug he refers to might have been cast on my machine. It was my first experience of that nature and I canvassed every possible move of the machine, applied everything that in theory looked good — all to no purpose. Then I removed the mouthpiece. As you know, when the mouthpiece is out and you push the plunger down slowly with your hand, the metal should pour out in an even volume from end to end of the aperture in the crucible. With the narrow part of throat, as it dips into well, filled with dross, or 'scale,' the performance I have described above will result in the metal boiling out of center and flowing nearly normal from ends. After I had removed the scale, by the use of a key-hole saw and other improvised tools, the slug was a 'thing of beauty.' Before I applied this remedy the slugs themselves (13-em) were solid and perfect, but the fine lines of letters would 'fade' away, always toward the center of the mold. On a long slug (26½ ems) the ends would be solid and the face perfect, but the center porous and a very bad face — worse than on 13-em slug. I have drawn this letter out to greater length than at first intended, but I was inspired by the request at the head of this department, relative to the experiences of composing-machine operators, machinists, etc. Have been a reader of this department for fourteen years, and it is great."

Long Lines Do Not Cast.

A Washington operator writes: "I am having trouble with long lines not casting. I can run on thirteen ems without having any trouble, but when I change to about twenty-eight or thirty ems, I can only get about two lines out of every three. The pump-stop, which is one of the late models, seems to be set correctly, and the mold does not seem to come up too far. When I move it back a little on long measures it works all right, but when I change to short measure the first elevator rises too high and either causes a squirt or chews off the toes of the matrices. The aligning-screw is set on thirty ems, so that when the line justifies there is about one point between the vise-cap and the aligning-screw. Have also been troubled with hair-lines, but the matrices or spacebands are not to blame, as I can take them from the other machines, which always make clean slugs, and still get the hair-lines. I am beginning to think that my lines do not justify properly, but increasing the tension of the justification-springs does not rectify the trouble. The elevator-jaws do not seem to be sprung; at least, the matrices slide freely in them by hand and there are no burrs on them."

Answer.— There are several conditions that may cause this trouble. As you have already experimented by changing adjustments, we suggest that you test the following adjustments, and, if necessary, reset the parts: (1) Down stroke of the first elevator. Send in a long pi-line without spacebands and stop the cams when the first elevator rises for alignment. In this position observe the space between the elevator-screw (back) and vise-cap. Adjust while in this position, leaving one point space. (2) When the cams come to normal position, the line being discharged, close left vise-jaw and pull out on starting-lever. Push it back when the elevator is down full distance, raise the first elevator a trifle and insert two pieces of print paper between left vise-jaw and mold. Lower the elevator and draw out lever, again pushing it back as soon as the mold has advanced on the locking-studs. Raise the elevator a trifle and note if the pieces of print paper have a clearance between the mold and vise-jaw. The space here should permit the paper to be withdrawn without difficulty. If too loose or too tight adjust by moving eccentric pin in mold-slide lever. (3) Pull out plunger-pin, set vise-jaw to thirty ems and send in a line about twenty-seven and one-half ems long, and having about ten spacebands. When first justification takes place, push in the starting-lever and examine the line near left end. Observe if the matrices have been driven to contact with the left vise-jaw. If they

have not, then allow the machine to come to normal position and increase the stress of the first justification-spring. Repeat the test, again observing if the matrices have been brought against the left vise-jaw by the upward movement of the spacebands. If you find that the bands are driven up and the matrices do not move freely to the left, there is an interference with the movement and you may find it necessary to look further. Let the machine come to normal position after the line has been discharged. Open the vise and place a matrix in the elevator-jaws. Move it back and forth the full length of the space and observe if the matrix is free to move on its rails. Repeat the test, using a spaceband. If the tests show that there is interference in the jaws of the elevator, the obstruction must be removed.



J. A. Richards and Company, Albion, Michigan.
Three singles and two doubles in ten years, dates 1905-1907-1909-1911-1913. Family of J. A. Richards of the "Multiform." What is the "Multiform"? Ask Richards.

Matrices.

A Central New York machinist-operator writes: "(1) I am enclosing a lower-case 'e' six-point matrix, which shows what seems to be unnecessary wear on the under side of the lower back lug. The slight cut made upon the side of the lug I realize is by matrix being above level of line when leaving assembling elevator, but the wear on under back part of lug I can not solve. This is not noticeable to any extent, only on 'e' and 't.' The matrix has been in use for six years. About six months ago I renewed the back buffer in the assembling elevator. The points of D-866 adjoining the detaining plates assembling elevator are worn round. (2) At times the ciphers annoy by all running out. It is the only character on the keyboard with which I experience this trouble. Have used gasoline freely, as directed, but in spite of any remedy applied they will all run out occasionally. Have removed key-lever but could not see any difficulty there."

Answer.— The wear the matrix has incurred after six years' use is very slight — if anything, it is less than normal. You probably could not lessen the wear if you tried, because the matrices will have impact on the corner of the lower back lug by striking on the channel-entrance partition-plate. This wear will be slight, but as it is persistent, it will show in time, especially on the lower-case characters. The force with which the "e," "t," and adjacent characters strike the assembling elevator may be lessened by bending the lower end of the assembler-guide a trifle to the left. It will tend to diminish the speed of the matrices passing that point. We can see no reason for applying this remedy in this instance, as the wear is so slight. The wear on the filling pieces is the natural result of impact with the matrix lugs and can be remedied only by squaring up the worn pieces with a file. The matrices must strike on something before they come to a stationary position, so the wear you observe on the parts (which are replaceable) is the result. The back matrix-buffer piece, although hardened, will need replacing every two or three years as a result of wear. (2) The doubling of ciphers, or any other character, can be prevented by tracing the trouble. You will probably eliminate it by taking the following steps: (1) Remove cam-frame and take out the trigger wire. Polish the wire and wash all the triggers. Where but one character doubles, this trigger only needs treatment. Clean it and polish it on graphited cloth. Clean the trigger slots in the cam-yoke guide-plate and return the triggers to position. The cam-stop pin may be examined and if found worn should be

replaced with a new one. The downwardly projecting tooth of the cam-stop strip should be perpendicular, so as to engage the cam-stop pin. In the case of the cipher, it is not likely that either part will be found worn. Before replacing the frame, touch the key repeatedly and observe if the keybar remains elevated. If it does, it may be a good policy to remove the bar and clean in benzin; then polish on all sides with a graphited cloth. The banking-bar should also be polished with graphite. The sides of the front end of the key-lever and the slot in the top plate should be cleaned and polished with graphite. The sides of the back end of the key-lever may also be given a similar treatment.

Various Adjustments.

A Washington machinist-operator writes: "(1) After putting on a knife-wiper (old style), I found that the wiper-pin came about one-fourth of an inch from top guide instead of one-thirty-second of an inch. I adjusted the same. Could this have had anything to do with improper justification? (2) After adjusting this the link measured three-fourths of an inch at top and bottom. How can I get it to measure fifteen-sixteenths of an inch at bottom, and is it necessary to measure three-fourths of an inch at top and fifteen-sixteenths of an inch at bottom? (3) I can not get a tight lock-up between mold and vise-jaws. Have new locking-studs. When casting a blank slug on the jaws there is a dust of metal that flies up and, of course, makes my transfers dirty and also carries into the magazine. It does not make as much metal dust when casting from matrices, but much more than the other machines. If I advance the mold-slide, the first elevator will rise and cast a black or italic line instead of roman. The aligning-screw is just about one point above the vise-cap when the line has justified. How can I remedy this? (4) The transfer from first to second elevator makes a slurring noise when transferred automatically. The alignment seems to be all right. It stops at the transfer point about twenty-five times a day and is very annoying. I was told to stretch the connecting-link spring a little. Will that be advisable? (5) Is there any way to remedy slugs from being one-thousandth of an inch smaller at the bottom than they are at the top, and would it be better to send you a slug for sample so you may be able to give me advice? I have new studs and new knives (wedge adjustment). Have adjusted them according to the instructions given in 'The Mechanism of the Linotype.'"

Answer.— There is no adjustment of the knife-wiper. If you found one-fourth of an inch between the stop-pin and the guide you should have examined the latch-stud in the first-elevator lever to see if it was bent. It should be straight, and no change should be made in the adjustment of the auxiliary lever except for wear on the elevator-cam. (2) The space of three-fourths of an inch at the top of casing and thirteen-sixteenths of an inch at the lower end are called assembling adjustments. These are the spaces you secure for the eyebolts before the link is attached to the elevator and lever. After this is done, when the cams are normal, the link is turned so as to line up the matrix grooves of the elevator and intermediate channel. Do not try to have the spaces when the parts are normal and connected. (3) The lock-up between the face of the mold and matrix line or jaws is never so tight as to prevent the escape of air and dust. The dust will do no harm. Metal particles will cause some trouble, but these can be eliminated by increasing the stress of the pot-lever spring. You must have mixed up the statement regarding the lock-up. You say that when you advance the mold-slide it allows the first elevator to rise and cast a black or italic line instead of roman. It is just the reverse; if you move the slide back it will do this. The space between the back screw on first elevator and vise-cap is correct. Do not change it. To set the mold-slide correctly, proceed as follows: (a) Close vise-jaw. (b) Start machine. (c) Push lever back when the elevator descends. (d) Raise the elevator a trifle and insert a narrow strip of paper between the mold and jaws, allowing the upper end to extend above the jaws. (e) Lower the elevator and draw out the starting-lever, and as soon as the disk advances push the lever back. (f) Raise the elevator about six inches and block it up in that position, and see if the space between the mold and jaw will allow the strip of paper to be withdrawn without difficulty. While the elevator is in this position you can easily adjust the mold-slide and note the result. After each change tighten set-screw or nut on eccentric-pin and observe space between mold and jaw. When you have just sufficient space for a folded strip of ordinary paper, leave it that way. (4) If the matrices bind in transferring from the first to the second elevator, you should see that the second-elevator bar-plate link-spring is strong enough to hold the bar-plate forward against the flange of the spaceband intermediate channel when the elevator is seated therein. Next, see that the elevator seats firmly at this place. Test by striking the plate with your finger when the elevator is down. At this position of the elevator, see that the nut on the starting-spring rod is tight against the spring and that the roller on the arm does not touch the surface of the cam. If all the foregoing conditions are present, then look to the first-elevator up-stroke as the cause of the vibrating of the matrices as they transfer. See if there is any metal on the lower part of the first elevator or in the upper guide. Remove the knife-wiper and see if it does not work more freely. (5) We could tell you more about the slug trouble if you send a slug for examination.

Metal-Pot.

A New York machinist writes: "If one puts in a new pot, why should a new plunger, when at the bottom of the well in the pot, appear to be binding, or very tight, when a cast is made, while when it is disconnected from rod-pin it goes down the well freely by hand power? Plunger has, apparently, plenty of play at foot of rod, as well as seemingly enough sidewise play. The action of this new pot and plunger, recently put on a No. 3 machine, is curious enough. The balancing-spring makes an unnecessary yield to the action of the cushion-spring, and this spring, when the pot is up against the mold at casting point, makes a double yield or give. The consequence is that the pot is locked up, seemingly tight, but metal is all over the whole length of mouthpiece after a cast has been made. This is principally the case with the right-hand mold. If I turn the disk to use the left-hand mold, I will get occasional squirts. Something holds or prevents a free action somewhere. Where is it? This has been going on for a few weeks, at times worse than at others. New pot and new plunger. New pot was placed in jacket without removing jacket from machine."

Answer.— We are unable to say why the plunger binds as you state. An examination would be necessary to determine the cause. The double movement of the pot-lever is normal. It is caused by the two elevations on the pot-cam. The first movement gives face alignment; the second gives the lock-up before the cast. You should test the lock-up between the pot-mouth and the mold. The operation consists of the following: Clean the mouthpiece and the back of the mold free from adhering metal; place a thin, even coating of red or bronze-blue ink on the back of the mold; after closing the vise allow the cams to make a revolution;

examine the impression of ink on pot-mouth. This will determine what you should do next. A correct lock-up will show a fairly even impression of ink on the mouthpiece. If the lock-up is correct, we would advise you to increase the heat a trifle, and also the stress of the pot-lever spring by the front nut. It is much easier to put in a pot when the jacket is out of the machine. Be certain that the three lugs on the crucible are down flush with the top of the jacket.

Another Speed Record.

L. A. Sprekelmeyer, foreman of the composing-room of the *Messenger*, Marshall, Texas, writes: "Having on several occasions observed, in the columns of THE INLAND PRINTER, the very remarkable records made by linotype operators in various sections, and believing your readers are always more or less interested in these unusual records, I am sending you a summary of an eight hours' run made by V. S. Matthews, machinist-operator, on a Model 2 (double-deck) linotype in the office of the Marshall (Tex.) *Messenger*, Saturday, February 21, 1914. I am also enclosing affidavit. With the machine running eight lines a minute, Mr. Matthews set 3,208 lines (linometer) of eight-point and ten-point on ten-point thirteen (pica) em slugs in exactly eight hours. In the 3,208 lines he inserted 231 (ten-point slug) dash-rules, of which there were six different styles, making a total of 3,439 lines. He fed the metal-pot, attended to distributors' stops (three stops on upper and two stops on lower), dumped his takes and corrected his proofs; the copy being regular run of the hook, such as is found in newspaper offices where one machine is used. There are 138 lines (ten-point slugs) to a 19¾-inch column; 3,439 lines equals approximately twenty-five 19¾-inch columns."

The affidavit follows:

We, the undersigned, hereby certify that on Saturday, February 21, 1914, in the Marshall *Messenger* office, Marshall, Texas, V. S. Matthews, machinist-operator, composed three thousand two hundred and eight (3,208) lines (linometer) on a Model 2 (double-deck, No. 10160) linotype machine, carrying eight-point matrices in upper magazine and ten-point matrices in lower magazine; matter being set from both magazines on ten-point thirteen (pica) em slugs, corrected all proofs of same, fed the metal-pot, dumped the takes, and attended to distributors' stops (three stops on upper, two stops on lower), and inserted all dash-rules, which were exclusive of the above specified number of lines, in eight hours, without assistance; composition being regular run of the hook, consisting of ad.-composition, ten-point cap. heads, manuscript, typewritten, and reprint copy; there being no recasts, as every line was assembled separately by means of the keyboard.

(Signed) FRANK KEISTER,
G. E. LIMBERG,
H. W. CONWAY,
L. A. SPREKELMEYER.

Sworn to and subscribed before me this 25th day of February, 1914.
W. E. LANCASTER, *Notary Public.*

Recent Patents on Composing Machinery.

Tabulator.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed June 7, 1910. Issued March 3, 1914. No. 1,088,728.

Distributor Clutch.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 25, 1911. Issued March 3, 1914. No. 1,088,729.

Double-e Matrix Escapement.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed August 4, 1911. Issued March 3, 1914. No. 1,088,730.

Distributor Clutch.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed January 10, 1913. Issued March 3, 1914. No. 1,088,933.

Distributor Clutch.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed April 12, 1913. Issued March 3, 1914. No. 1,088,934.

Short-type Setter.— S. A. Neidich, Edgewater Park, N. J., assignor to American Multigraph Company, Cleveland, Ohio. Filed June 26, 1908. Issued March 3, 1914. No. 1,089,151.

Rotatable Magazine.— H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed November 11, 1910. Issued March 10, 1914. No. 1,089,626.

Matrix.— C. Lucke, New York city, assignor to Lucke d'Aix, Brooklyn, New York. Filed May 6, 1908. Issued March 17, 1914. No. 1,090,787.

Multiple-magazine Distributor.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed March 27, 1913. Issued March 24, 1914. No. 1,091,347.

Matrix-composing Mechanism.— C. H. Brasted, Cleveland, Ohio, assignor to Ludlow Typograph Company, Cleveland, Ohio. Filed September 17, 1910. Issued March 31, 1914. No. 1,091,477.

Universally Adjustable Linotype Mold.— A. A. Bailey, Jr., Portland, Oregon. Filed July 17, 1912. Issued March 31, 1914. No. 1,091,724.

Adjustable Mold.— P. M. Diaz, San Antonio, Texas, assignor to Mergenthaler Linotype Company, New York. Filed August 14, 1913. Issued April 7, 1914. No. 1,092,142.

Double-matrix Escapement.— D. S. Kennedy, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed November 29, 1911. Issued April 7, 1914. No. 1,092,150.

Matrix-making.— J. E. Hanrahan, Baltimore, Maryland, assignor to Ad-atype Company, Baltimore, Maryland. Filed August 8, 1913. Issued April 7, 1914. No. 1,092,709.

Keyrod.— T. S. Homans, Hempstead, New York, assignor to International Typesetting Machine Company, New York. Filed June 18, 1912. Issued April 7, 1914. No. 1,092,715.



His First.

J. L. Frazier, assistant instructor, Inland Printer Technical School and I. T. U. Course of Instruction in Printing, and his three-month-old daughter, Ruth Mathylde.

INNUENDO.

Congressman Eugene E. Reed, of New Hampshire, told of the reputation of a party named Abner.

Abner was haled to court to answer to a complaint that grew out of a broken bargain, and among the witnesses called to testify was Hiram Wilkins.

"Mr. Wilkins," said the examining lawyer, "you know the defendant in this case, do you not?"

"Oh, yes," answered Hiram. "Knowed him nigh onter forty years now."

"What is his reputation for veracity?" asked the lawyer. "Is he regarded as a man who never tells the truth?"

"Waal, I can't say that he don't never tell the truth," answered Hiram, "but do know that if he wanted his hogs to come ter dinner he'd have ter git somebody else ter call 'em." — *Philadelphia Telegraph.*

THE INTERNATIONAL EXHIBITION OF THE GRAPHIC ARTS AT LEIPSIC.

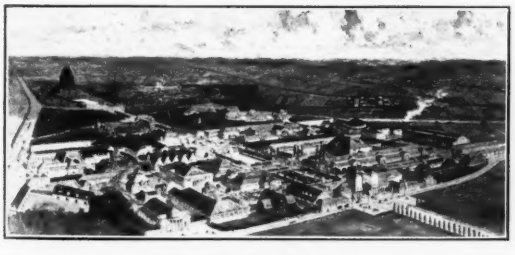
BY S. H. HORGAN.

THE United States is not going to be officially represented at the International Exhibition for the Book Industry and the Graphic Arts which will open in Leipsic in June and close at the end of October, this year. Still there will be thousands of visitors from the United States who will go to Germany on account of the exhibition, and every one connected with the graphic arts will watch with interest accounts of the interesting exhibits to be shown there.



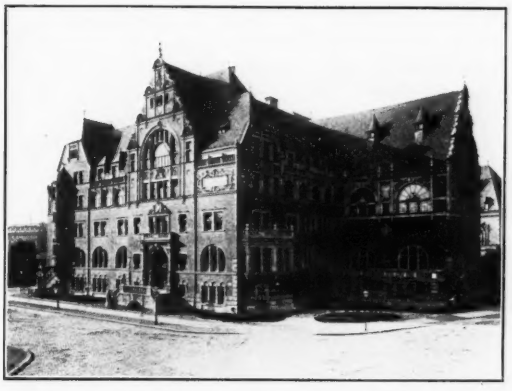
Dr. Volkmann, President Leipsic Exposition.

The exhibition is under the patronage of King Frederick Augustus of Saxony, who is a practical printer himself and who is taking a great interest in its success. Dr. Ludwig Volkmann, president of the German Bookcraft Association, is president of the exhibition. Saxony and Leipsic have given over $250,000 besides one hundred acres of land toward the show. It will of course be the most extensive exhibition of the graphic arts ever undertaken, and, from the reports of progress made, it promises to be a great success.



Bird's-eye View Leipsic Exposition.

Much study has been given to the historical sections with the intention of showing how the primitive people of all lands first put on record what they knew and left us that knowledge. For with all races graphic form was the method used to communicate thought. Then, in contrast with these primitive methods, will be shown modern workshops in complete working order turning out products which can be purchased on the spot. One curious prohibition, in the rules of the exhibition, forbids the distribution or sale of postal cards, the punishment being the cancellation of the exhibitor's agreement without any compensation whatever.



Home of the Leipsic Book Trades Association.

Lotteries are another feature of the exhibition that will strike visitors from the United States as strange, forgetting that it is not so long ago that State lotteries were legal in this country. The prizes in this lottery will consist solely of exhibits which the winner may select from the articles on sale. All articles "which give offense from the point of view of technic or taste, unsavory smell, faultiness, inflammability, or are subversive of morality" will be excluded from the exhibition.

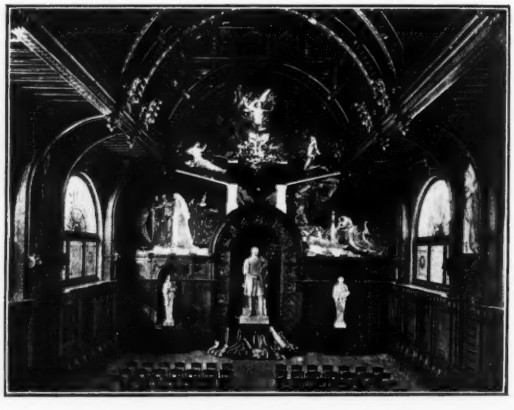


French Building at the Leipsic Exposition.

Leipsic itself is well worth a visit, for it is the center of the German book trade and one of the leading publishing and art centers of Europe. The immense railroad terminal is the largest abroad. As the city is centrally situated, for exhibition purposes, it is more easily reached than any other city in Europe. It is the Museum of the German Bookcraft Association, Leipsic, that is of most interest to us, for here is kept a permanent exhibition of everything connected with the bookmaking industry. After the International Exhibition closes in November, the cornerstone of a Museum of Graphic Arts, designed to be the most complete to be found anywhere, will be laid. This building, therefore, will be studied closely by those who are in hopes of erecting a similar building in New York.

Arthur Weiner gave an illustrated lecture recently before the American Institute of Graphic Arts, and from the slides used by him the accompanying illustrations were engraved. Mr. Weiner said that in the Hall of Culture will be located the real scientific nucleus of the whole exhibition. For the past two years nearly six hundred scholars have been planning the collection of everything which shows the development of the graphic arts all over the world since Gutenberg's invention of movable types. The German students will have an exhibition housed in a reproduction of Heidelberg castle, and it might be mentioned just here that the beer that made Germany famous the world over can be sampled at several stations on the grounds.

Japan will have its own building in which its woodcutters will engrave the blocks and print from them, too, in



Gutenberg Hall, in the Book Trades Building.

their wonderful but crude manner, so that you can carry away what you have seen printed. Korea will show how the beautiful Japanese papers are made, and China will have exhibits of papermaking and printing. The Hainsburger paper-mill, one of the oldest in Germany, was bought by the Society of German Paper Manufacturers for the special purpose of exhibiting how hand-made paper was produced in the olden times. It is promised that no department of the graphic arts will be neglected, and it is predicted by the promoters of this exhibition that from its close will date developments and improvements that will mark an epoch in the printing and allied trades.

CHICAGO BEN FRANKLIN CLUB BANQUET.

Franklin was the first great abolitionist. He was the president of the first society ever formed looking to that object. He attacked slavery by showing the unreasonableness of it and the injustice of it. The Ben Franklin Club of Chicago is named after Franklin not only because he was a distinguished printer but because he was an abolitionist, and the Ben Franklinists aim to be abolitionists of unreasonable and unfair business practices. These disciples of the great efficiency advocate are hitting hard at the most insidious evil that afflicts modern commercialism — "Cut Prices." The printing trade in Chicago represents an output of *seventy-five millions of dollars* worth of printing at *printers'* prices. A lot of that printing is sold for less than it costs to produce. This discrepancy between work performed and cash received makes printers think about money.

Ex-Controller of the Currency, Charles G. Dawes, president of the Central Trust Company, of Chicago, has therefore consented to explain and discuss the New Currency Law at the annual banquet and ball of the Chicago Ben Franklin Club, which will be held in the Gold Room of the Congress Hotel, Chicago, on the evening of May 7. This promises to be the greatest function the Ben Franklinites of Chicago have ever brought to a head, and there is every evidence that over six hundred of the brightest and best in the printing trades will participate in it. The tickets are $3 each, no sex discounts, and reservations for tables should be made with the secretary W. T. Leyden, 1604 Monadnock building, Chicago.

AN APPEAL TO THE INTERSTATE COMMERCE COMMISSION.

On April 24 the several unions in the printing trades in Chicago transmitted to the individual members of the Interstate Commerce Commission at Washington, D. C., the following appeal for relief from trade depression incident to delay in authorized railway freight rate advances.

April 24, 1914.

To the Honorable Interstate Commerce Commission,
Washington, D. C.

GENTLEMEN,— The following organizations representing the industries in the printing trades in the city of Chicago and vicinity: Typographical Union No. 16, Pressmen's Union No. 3, Franklin Union No. 4, I. P. & A. U., Photoengravers' Union No. 5, Blank-book Binders' and Paper Cutters' Union No. 25, Electrotypers' Union No. 3, in joint conference assembled, respectfully submit to your honorable body, that

WHEREAS, An unprecedented depression has thrown out of employment large numbers of workers in the printing industry here, which represents 22,300 wage-earners, and has otherwise depressed the printing trade; and

WHEREAS, This depression is directly traceable to the restriction in railway service, due, it is declared, to the inability of the railroads to maintain their normal service under present freight rates; and

WHEREAS, Individual physical suffering on the part of a large number of wage-earners, and mental anxiety due to uncertainty of the future, demands immediate relief. It is, therefore,

Resolved, That we as wage-earners respectfully represent to you the Honorable Interstate Commerce Commission the loss and suffering entailed by withholding the authorization for increase in freight rates requested by the railroads is destructive and demoralizing, and that whatever causes may have urged the withholding of the authorization to advance railroad rates five per cent, the burden now falls heavily upon the printing-industry workers in this city and among the vast number of workers in other industries, and earnestly urge relief from distresses from which we and the workers in other industries are suffering.

Respectfully submitted,

Typographical Union No. 16 — Walter W. Barrett, president; Michael Colbert, secretary.

Pressmen's Union No. 3 — Chas. E. Sangwin, president.

Franklin Union No. 4, I. P. & A. U. — Harry Muss, Jr., president; L. S. Mills, secretary.

Photoengravers' Union No. 5—Rudolph Clemens, president; J. H. Schussler, secretary.

Blank-book Binders' and Paper Cutters' Union No. 25—John R. Fitzgibbon, president; C. J. Pickthall, secretary.

Electrotypers' Union No. 3 — Henry D. Frank, president.

COST AND METHOD

BY BERNARD DANIELS.

The Salesman and the Cost System.

Owing to the manner in which many printers who have salesmen have handled the installation of the cost system in their plants, the average salesman looks upon the cost system as a detriment to him rather than as a help and benefactor as it really is.

It is not only not a credit to a man to sell at unprofitable prices, but it is a real and actual detriment, because it gives him a distorted idea of values and equivalents. For this reason every printing salesman should not only welcome the cost system in his shop, but should use his best endeavors to see that it is really kept right up to date. A cost system not only shows the hour-cost of each operation, it also shows where and how those hour-costs can be reduced to the normal correct cost, and this means a big advantage to the salesman.

Now a word to proprietors. If you have a good salesman give him an insight into the working of the cost system and let him see how the little changes, the little oversights and mistakes in entering an order correctly, and the many other little things that he can influence the customer to better, affect the cost of a job. Do not find fault with him or complain to him about the customer, but simply show him how the cost of the jobs in which he is interested are made up and how they might be lessened. Make it a part of his duty as an employee of the house to know about the system, and, above all, keep the system so that he will be able to see that it is honestly kept and that the figures are not faked for his particular benefit.

Take the salesman into your confidence once in a while and show him how it is that in your plant and with your equipment it is possible to make more money on some kinds of work than on others, and you will soon see an improvement in your profits; and do not get the idea that when the improvement comes he is not entitled to a share.

If more printers' salesmen understood the cost of production, and were so treated by the houses they represent that they had confidence in the figures given them as cost, there would be a much better feeling in the trade and a fairer competition.

To sum it all up: Insist that your salesmen know as much as possible about the cost system; show them the costs on the work they bring in; give them a word of encouragement when the job turns out right, and explain how it may be bettered next time if it goes wrong; do not nag a salesman for things he can not help, and do keep him in mind of the fact that his principal value is as a profit-producer, that you would rather have him make you ten thousand dollars profit on fifty thousand than the same amount of net gain on seventy-five thousand.

The salesman who knows the cost and how it is arrived at will be a better man in the close skirmish of competition than the one who only thinks he knows and is prevented by his house from really finding out for fear he will lose his nerve and not get the right price. It is the salesman who is ignorant of real conditions that makes the bad breaks and takes the job at less than cost because the customer says that some other printer has offered to do it at that price.

If you have a salesman you can not trust with the real facts about the goods that he is going to sell for you, the best thing that you can do is to get rid of him at once and replace him with one who is worthy of your confidence. If there were more printers treating their salesmen as if they were really business men, and giving them a fair share of the profit, there would be a higher grade of men attracted to the selling of printing and there would be less competition on mere price. As it is to-day the best salesmen are attracted to other lines where the opportunities for large sales make it possible to earn better salaries, and the only way the printer can overcome this difficulty is to offer the salesman a larger share of the profit, and, by showing him the relation of the cost to the selling price, getting him to pass along the extra selling cost so that the customer pays it.

Handling the Emergency Order.

Somewhere, some time ago, there was a printer who advertised "Rush orders our delight," and as he prospered and made some money to buy something else than new machinery and type it is to be presumed that he really knew how to handle "rush orders." Quite recently that "rush-order" printer met up with the writer, and, after mutual explanations, it was found that his rush orders were not rush orders at all. He said: "I always refuse large jobs that will tie up my plant for days at a time, and all my orders are rush orders. Each one has a time-limit and practically takes its turn. Only once in a great while do I have an emergency when one must be taken out of turn."

Here is what was wanted — an idea, a name — "Emergency Orders." Almost every customer who comes into the printer's shop is in a rush, or thinks he is, and tries to impress the man who takes his order that he must have his work at once. Careful handling, however, will usually result in getting a reasonable time to complete the work properly. But about once in so often one of your good customers will forget, or some one in his employ will neglect, to order some printed matter until it is really needed for immediate use, and he will come in with a request that you rush it out any old way so that he gets it. This is not a rush order, and should not be so marked. It should not be tagged with the much-abused red ticket marked "RUSH," but should be marked "Emergency

Order — this takes precedence over all other work requiring the same material or machines. It must be completed by ....." Such an order will naturally cost a great deal more than the so-called " rush," which only means that of two jobs choose it first, and a great deal more than even you suppose until you see the cost system report on it. It may mean the lifting of a form on press or stopping of men on other composition or work and loss of time in getting back on the job again.

" Emergency Order " should mean just what it says, and a job so marked only when the customer has proved his needs can not be satisfied by slipping his job in ahead of a few others and, possibly, running an hour or so overtime on one machine. He should be told of the very excessive cost which might easily reach four hundred per cent of the value of the job, and would seldom be less than one hundred per cent above normal and should in most cases be required to pay the extra costs. Of course, there are a few cases where good business policy will say that there should be no charge, but it is generally wise to let the buyer know what he is getting, whether he pays for it or not.

Here is a sample ticket used for such jobs. It is attached to the regular work docket and goes through with it. In addition the charge slip and job record are also marked " Emergency," in red ink, as a guide to future charges.

EMERGENCY ORDER

This takes precedence over all other work requiring the same material or machines or workmen.

Must be in Pressroom by

.....o'clock A.M. P.M. .....

Must be in Bindery by

.....o'clock A.M. P.M. .....

IT MUST BE COMPLETED

.....o'clock A.M. P.M. .....

And Delivered at once by Special Messenger.

The size of this ticket is 3½ by 4½ inches, and is printed in a very bright green ink, and the entries made in red ink, with a stub pen, so as to give a bold, easily-read figure.

The unusual conditions of this ticket are seldom necessary, and in a shop handling about ninety orders a day, on an average, it was only required fourteen times in one year, and all of these were either right before or right after a holiday or vacation season in the customer's place.

At first there was a slight tendency on the part of the salesmen to use it, but that was prevented by the requirement that the customer should be informed of the probable extra cost at once upon receipt of the order by the order-clerk or manager.

The manager says it helped to hold two customers whose joint accounts amounted to some $16,000 per annum, and that they appreciated the service and gladly paid the extra cost.

The " Emergency Order " is really an emergency — a concrete fact — and means something; while the " Rush Order " is usually only an indication that the buyer has impressed upon the salesman or other person taking his order that he is in a hurry and wants the goods without unnecessary delay. That is why you can go into some shops and see fully a third of the order slips and dockets with " Rush " or red tickets on them. Cut out the word " Rush," and get the habit of marking the exact time the job *must* be done, after carefully finding out what promises have already been made.

Where Your Profit Comes From.

In these days of keen competition it is not enough to know that you have made a profit on your gross business and that the size of that profit is satisfactory to you as a total sum; you must also know just where you made that profit and whether it is likely to continue in the future, or has just been a freak of luck.

It is a well-established law of physics, and business, that all things seek their level and that the work that is free to change will gravitate toward the plant where it is done at the lowest rate; and if any one of your departments has accidentally or ignorantly made a rate that is too low, that department will soon be working overtime to keep up with its orders, while the department that has been led to use an unjustly high rate will find itself working short time. It is this fact that makes it so hard to show the owner of a small plant, where the help is shifted from one department or operation to another and no record kept of individual operations, that he is in need of a cost system.

The printer who will occasionally sit down with the records of his cost system and consider the following points will learn something that will give a " hunch " on where to look for more profits. Make a list of the number of hours actually sold out of each department, or, if possible, of each machine and class of labor, and the actual price at which they were sold. Carefully schedule these figures so that the tabulation will show the hours and rates something like this:

Number of Hours.	Cost per Hour.	Sell per Hour.	Profit.
Hand composition, 1,284....	$1.35	$1.60	$321.00
Job press, 468.....	.68	Average, .90	102.96

Further than this, find out just how many of these hours were sold at less than the average, and why. Also, what was the highest rate obtained, and why such a price was considered advisable.

With these figures in front of you, and the percentage of productive time as shown by your 9 H report, you will be in a position to intelligently make your selling price so that each department may receive its proper return, or to decide which department is over or under equipped and make the necessary corrections.

You will find some surprises in this, and may be led to entirely change your opinion as to which is the most profitable part of the printing business. For example: A printer who had always been among the foremost in claiming that the composing-room was a necessary but unprofitable feeder to the pressroom found, after making such an analysis, that he had made a net profit of $2.56 a week on each compositor that he employed, when selling composition at an average of $1.35 an hour, which did not satisfy him and he raised his price to $1.50, expecting to lose quite a little work at first. His next month's report showed practically no loss (only 2.1 per cent), and the next six months showed that he made a net profit of $6.31 a week on each man.

In the cylinder pressroom, where he thought all his profits were made, he found that he was getting the full market rate and could not increase his prices, and that each press was yielding a net weekly profit of only $5.96. In the job pressroom things were a little better, as each of six Gordons was giving a net return of $10.38. In this department there was also a little chance to increase the percentage of productive hours.

Here was a condition that will be found by many printers when they come to analyze their own affairs in the light of a modern cost system, and one that they will find it hard to believe until they get right down to brass tacks and actual figures.

Take your own figures and calculate the real percentage of profit in each department, and see how near it comes to those of our friend as quoted above. In his case, before he raised his rate to that of other printers in the same town, the profit in the composing-room was 5.4 per cent. After the raise it was 16.2 per cent. His cylinder presses yielded him 10.6 per cent. His jobbers swelled his profits at the rate of twenty-seven per cent.

For years this man had been struggling to build up a business requiring large presses, and his surprise was so great that it was almost a year before he would accept the results as accurate. Now you would have to give him an ironclad contract for five years to get him to put in another press of the cylinder type.

Try it out in your own shop and see how you feel about it.

Cost of Keeping Standing Matter.

From time to time there comes to the front for discussion one or another of the various ways that the buyer of printing tries to "put one over" on the printer — and the trouble is that he usually succeeds. Just now the subject is that of holding the type for a job or a catalogue so that the customer may at his convenience order another edition at a lower price. That is the proposition stripped of all frills. The printer is to tie up a certain portion of his tools of trade for the customer's convenience and for his financial benefit.

Years ago a printer who thought he was the great original genius for building business found himself with more type than he really needed, and having just completed a sizable catalogue determined to keep the type standing for the next edition. In due time the request for a figure on the new job came in and Mr. Printer, knowing that the greater part of the type he had standing would be used, made a low bid that he might not lose the opportunity, forgetting altogether that his competitor had no such saving. Of course, he secured the order and made money. Again and again he did the same thing with other jobs, and again and again he apparently made money, and each time was compelled to sink a larger share of his profits into more type to keep standing and more racks and closets to keep the standing type in. But, as he really had no cost system and had added all that type to his capital account, he did not realize where he stood until machine composition came and he had to junk all that old metal. He then found that he had not received much more than the depreciation, wear, tear and rent of his storage places.

Now, the makers say that machine-set type and machine-made slugs are cheaper than type and he has less invested in standing matter; but his customer has also become accustomed to asking to have things kept standing and has gradually paid less and less for it until the whole thing has become a grievous burden to Mr. Printer — so much so that he is beginning to investigate the cost of keeping it standing and the right price to charge for this accommodation.

Types are only tools, and even metal used in the various composing-machines is a tool, and not a product, as they are used again and again in various combinations and not delivered with the job or charged as part of it. Therefore, when a buyer of printing asks to have his pages or forms kept standing, he is asking you to keep a certain portion of your invested capital out of use, and should pay a charge in proportion to what that capital would earn if in use.

The abuse of this standing-matter privilege has, in the past, caused a great deal of overequipment in the composing-room with a corresponding increase of the hour-cost (productive hour-cost) because of the increased overhead proportionately to the natural amount of investment for each employee.

This latter fact will give us the key to the right charge for standing matter, kept at the request of the customer. It must bear its share of capital charges, such as interest, depreciation or replacement, taxes, insurance, etc.; and do not forget that you must not only insure the value of the type but also of the labor it represents in its form as pages or jobs. It must also bear the necessary charges for preparing it for storage, storing it, and the rental of the space and facilities for keeping it. Also of the necessary record-keeping in order that it may be readily available. Quite an array of charges, you will say; so let us see how they work out.

Ordinary type-matter will average one pound in weight for each four square inches, and as type is usually bought by weight this is a fair basis to start from in our calculation — one-quarter of a pound to the square inch. Now, ordinary foundry type and material as usually set in a book or catalogue, taken on the average and allowing for the fonts of head letter that are crippled or must be sorted up to make them useful while the matter is standing, will come very close to 50 cents a pound or 12½ cents an inch. Machine slugs and machine type will cost less, but not as much as is usually supposed, because many headlines and other matter will be foundry type. Now, on a basis of 12½ cents a square inch, let us see what it costs to keep 100 square inches of standing matter:

Investment in type	$12.50
Interest on investment at 6 per cent	$ .75
Depreciation at 10 per cent	1.25
Insurance on type and labor at 1 per cent, type 12½ cents, labor 8½ cents	.21
Tying-up, wrapping and making record of storage, average 3 pages to 100 inches	.15
Rental of storage space and fixtures	.10
Necessary bookkeeping	.05
Actual cost — no profit — of use of type and storage	$ 2.51

Now, to this must be added two more charges. First, the fact that an extra amount of capital must be used in the business, which is practically idle while stored; second, a charge for the compensation for the accommodation or for the loss of future business which this standing matter involves. Now, as you are entitled to at least twenty-five per cent above your cost on all legitimate work going through the plant, you are certainly entitled to that much for this enforced idleness of your material, which might be made to pay more than that by repeated use during the standing period, which we have taken to be one year. Therefore, we add twenty-five per cent of the $2.51 for minimum profit. Personally, we should add forty per cent. Then, what shall we charge for the damage done by not getting the work represented by this standing matter?

If it was not standing the customer would have to pay for new composition, either to you or to another printer; but you have agreed to accommodate him and he is thus tied up to you for the next order; and, again, it is hardly probable that more than half the matter will be used without change, so that neither will receive all the benefit he expects. Under these conditions it would seem fair to charge about twenty per cent of the cost of composition. In this case we will suppose the matter to be equivalent to eight-point, and as 100 square inches equal 8,100 ems, which at 700 ems an hour equals 81.5 hours, which will cost say $1.25 an hour for hand composition; or the 8,100 ems and make-up may be said to cost about $8.50 if machine set. Taking the lower figure, twenty per cent equals $1.70 for this charge, and we have the following as the correct price for matter standing one year:

Actual shop costs	$2.51
Profit, 25 per cent	.63
Allowance for business lost	1.70
Total charge	$4.84

This is somewhat higher than the various price-lists give, but we think only a just figure when all the conditions are taken into consideration.

Naturally the rate should be divided for shorter periods, say 3 cents a square inch for six months and 2 cents an inch for three months, giving this table:

Standing type, held one year	5 cents a square inch.
Standing type, held six months	3 cents a square inch.
Standing type, held three months	2 cents a square inch.
Standing type, held one month	1½ cents a square inch.

If the type is held without request and at the risk of the printer, the full price for composition should be charged each time it is used, or at most a discount of ten to fifteen per cent on the actual labor allowed.

The Cost of Errors and Their Prevention.

"To err is human," said the philosopher; but it is also mighty expensive when the errors are connected with the printing business, and therefore the man whose duty it is to see that expenses are decreased and profits increased is very vitally interested in the cost of errors and the means of reducing them to the minimum.

Errors are costly according to the difficulty of correction or the possibility of removal, and also according to their results in reference to the finished product. There is no such thing as perfection in the work of human hands and minds, but there is that near approach that may pass for perfection, notwithstanding a few minor defects, and so, while there is no possibility of entirely eliminating all errors from the product of the printer, there is a chance to so reduce them in number and size as to reach a minimum of defect. This correction is expensive according to the perfection of the results attained.

Prevention is better than cure in this as in many other annoying cases; but prevention is an expense that is often lost sight of in the anxiety to secure business to fill up your shop, and it is only when the work is completed, and the costs assembled, that you realize that the copy you thought was rather poor has shown itself to have been a most expensive experiment.

This brings us to the consideration of the cost of deliberate preventive measures, as compared to forced corrective ones, later. It is usually better to prepare and even rewrite the copy before sending it into the workrooms than to have to correct an extra proof. Thus the preventive measures that we take to save errors are a very important item in our expense column. Among the most important, and the ones which should be part of the routine of every printing-office desiring to attain and retain a reputation for quality without paying too dearly for it, should be:

Careful and precise detailing of the order as received, and verification by the purchaser.

Minute inspection of the copy and proper preparation of it for the composing-room before sending it into the works.

Regular insistence upon accuracy and quality before speed, on the same principle that the railroads are now practicing the "safety-first" idea.

Closer coöperation between departments in an effort to have the work leave each department for the next as nearly perfect as possible.

Refusal to undertake unfamiliar work or that for which the plant is not equipped, except on an experimental basis.

So much for the preventive methods, the cost of which can be determined in advance and the proper additions made to the estimated cost of the work. But there are other errors that the estimator can only guess at, and which will vary from time to time as the condition of the workmen and the changes in the force may determine. The compositor will make more errors when he is out of condition through ill-health or dissipation or from the results of overwork on a previous day, and these are the reasons for the proofreader and the corrector. The cost of these vary from ten per cent in a well-managed plant to as high as thirty-three and one-third per cent in the other kind. Even with good copy and careful compositors and operators the proofreader is a necessity, and his cost will be at least five per cent of the product, even though he may mark but few real errors.

Then we all know that there is the occasional error that will slip through and spoil a job and cause a reprint. Then, again, each department has its own method of adding to the spoilage account in a manner that seems to defy actual prevention, and to an extent, that, taking the average of a number of plants, has been found to amount to from three to five per cent of the total output.

Here then is a showing that calls for an allowance of about twelve and one-half per cent of the gross output for errors and spoilage. Too high? Yes, it is; but these are actual figures and not from the most careless offices, either. What is your percentage? Do you know? Are you adding enough to cover it? These are pertinent questions and may seriously affect your profits.

Have you ever noticed that in many manufacturing businesses the inspector is a very important official in the factory department, and that nothing is allowed to be sent out without his O. K.? And have you also noted the fact that the inspector in the printing factory is as scarce as hens' teeth? Think this over. Your type, your paper, your machinery, as it comes to you bears the inspector's and the packer's mark, while your product is shuffled together by an irresponsible employee and delivered.

Oh, yes, inspection costs money, but every printing-plant employing twenty or more hands can afford to have some one whose duty it is to see that each operation on the various jobs is up to standard and according to specifications. The amount of spoilage such a person would prevent would pay his salary and a handsome premium.

It is human to err, and it requires careful instructions carefully followed to prevent errors, and careful inspection to discover them when made; but it pays to prevent them, and it also pays to discover them in your own plant and correct them before the customer finds out they have been made. Five per cent for proofreading, five per cent for correction, and five per cent for inspection, is not too much

to pay for being correct, and the day will come when the inspector will be as generally known and as regularly a fixture in the printing-plant as the proofreader now is. It only needs a few of the wiser ones to start the ball rolling and let the workmen know that there is such an opportunity for the extra skilled workman to see a supply of material for the position, though it would seem at present that it is sufficiently scarce to command a high price. Such a position would not only relieve the overworked executive in charge of the shop, but would provide a congenial berth for the critical workman who is always seeking to better quality.

Where Will They Get Off?

When an abnormally mistaken price is spoken of by one printer to another, you will often hear the man addressed remark: "Well, I wonder where he will get off," or some similar phrase indicating wonder on the part of the hearer as to how the poor mistaken fellow manages to keep his head above water. And the pity of it is that these mistakes are of daily occurrence, and that the customer uses them to pit one printer against another in a combat where they are both bound to be losers.

A recent mail brought what seems to be an aggravated case, with a letter from a competitor which says: "I don't see how it can be done, but the other fellow took this pamphlet for a dollar a page when I can scarcely make even at two dollars. Our equipments are practically the same. He is a good fellow and does quite a deal of similar work, and is as 'busy as a rabbit,' all the time."

The job in question is a sale catalogue of high-grade cattle, giving their pedigrees, and consists of twenty-four pages and cover, saddle-wired and trimmed flush to 5½ by 7⅞ inches; and we have made the following estimate of the correct price for the job according to average costs of production in the United States, the quantity being five hundred copies:

COMPOSITION.	
1 page cover, 2 hours, at $1.20	$ 2.40
5 pages straight matter, 3 pages double justification, 15 pages pedigrees, total 49,000 ems eight-point, set on linotype, 20 hours, at $1.60	32.00
MAKE-UP.	
24 pages, including cutting of slugs and putting in braces, 8 hours, at $1.20	9.60
LOCK-UP.	
2 forms, 12 pages, 4 hours, at $1.20	4.80
Cover, 1 form, 1 page	.10
PRESSWORK.	
Make-ready, 2 forms, 23 by 33	4.80
Make-ready, 1 form cover	.40
Running inside, 500 × 2 = 1,000 impressions	1.20
Running cover, 500 impressions	.45
STOCK.	
11 quires, 33 by 46 — 80 pound, at 5 cents	2.20
5½ quires, 20 by 25 — 60 pound, at 10 cents	1.65
Cutting and handling stock	.40
BINDING.	
500 copies, one 16 and one 8, and cover	2.50
Delivery	.50
Total cost	$63.00
Add for profit, 25 per cent	15.75
	$78.75

Sell for $3 a page, counting it as twenty-four pages inside and two pages for cover make twenty-six pages and a total selling price of $78.

From the above figures it is quite plain that the man who sold the job for a dollar a page did not get the cost of composition out of it, and also quite possible that he did not know that fact, or he would not have done so. It is also quite evident that he has no cost system and regards all work done on his linotype as velvet, because he has to have it to publish his paper.

The above figures are below the averages found by the latest investigations of the United Typothetæ for the year 1912-13, and it is hardly possible that any office can have a much lower rate of hour-costs, no matter where located, and even allowing that the costs were ten per cent lower it would still be away beyond even the two-dollar man, who practically admits his two dollars were about cost.

The job is well printed, as such things go, and it is most likely another case of the newspaper carrying the jobbing plant. Why is it that in so many cases the country printer, as we call him, which includes a large number of plants in the smaller cities, can not seem to make his two departments separate themselves and stand on their own bases so that he may see what his costs are and make money in both?

THE UNIT OF PRODUCTION.

The Price-list Committee of the United Typothetæ and Franklin Clubs of America, which has in hand the preparation and completion of the standard price-list, is laying much stress upon that part of the cost system known as the "Unit of Production." This three-worded phrase appears to be the bugaboo of a portion of the work of the Price-list Committee.

Many printers do not understand its meaning, its relation to their cost system and the sale of their product. Briefly, it is merely a collecting and classifying of the contents of the daily time-tickets.

For illustration: A record of this kind will show you the average number of impressions for each hour upon your job or cylinder presses according to the size; it will show you the average amount of make-ready time; it will show you the extra time necessary for slip-sheeting according to class. In the bindery it will show you the average number of folds an hour, according to the size of sheet and to the number of pages in each section. It will show you the average number that you can depend upon getting in inserting or gathering, also in jogging, stitching and trimming. You will have a record of the average hourly production covering punching, perforating, eyeletting and other bindery operations. In fact, there is no operation in any department to which this feature will not apply.

It requires little imagination to picture the tremendous value such information will be in estimating upon work, and of how much importance it will be in establishing a standard of efficiency in each respective plant.

Then, also, it is essential that the Price-list Committee have such data in order to complete and perfect the standard price-list. And until printers make accessible this data the committee's work will be retarded. The national office is desirous of coöperating with and assisting every cost-system user in every respect, and in so doing, repeats the statement of a printer in the Middle West which is very appropriate:

"Let us not overlook the fact that the national organization is our servant; it is to minister to our needs when called upon, and the ability to do so satisfactorily and efficiently depends upon the promptness and thoroughness with which we respond to its calls upon us for that information which will keep those at headquarters so informed as to be able to render valuable assistance in an emergency."

Every printer who is interested in keeping an accurate record of all the details of his business should send to the national organization, Transportation building, Chicago, for a set of the supplemental forms, recently issued in connection with the standard cost-finding system.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Pattern Effect from Double Impression.

(1623) A printer who does not sign his name sends in several impressions of a half-tone plate on cardboard. One impression produces a simple pattern owing to the dots coinciding at regular intervals, a checker-board effect in tints. The other impression shows a more complex pattern owing to the combining of three impressions out of register. The letter reads in part as follows: "Is the enclosed effect known to the craft, and would it be worth reproducing in THE INLAND PRINTER? In running a job a sheet was printed upon the second time to take off the surplus ink, with the curious and regularly dotted result as shown on sheet No. 2. Another impression produced a more striking effect as shown on No. 3. If it will always work so, here is a process for soft tint-block effects as nice as offset work, but within reach of shops without offset presses."

Answer.— It is rather doubtful if many printers will take two or three impressions with a half-tone plate to produce a tint with a pattern effect. There is no dearth of material for tint-blocks, either for flat or grained effects. For flat tints, one of the easiest ways to get results is from a material similar to linoleum. It is mounted type-high on wood blocks. It is readily cut with a sharp knife and will stand up well in printing. In a recent exhibition of contemporary graphic arts at the Art Institute of Chicago, many specimens of linoleum cutwork by foreign artists were shown, some of which were in colors. The results attained are surprising. The use of leather and similar materials is too well known to refer to at any length. Various textile fabrics may be used for tint-blocks when mounted on wood or metal and coated with bichromated gelatin to insure permanence and quality in printing. These may be cut with a sharp knife, after being mounted on a comparatively soft material like pine or on the linoleum mentioned before.

Tools for Pressmen.

(1624) A pressman writes: "I notice an advertisement in your journal showing a number of tools for pressmen. I have made several tools myself which appear to answer the purpose except that they do not hold their edge as well as they might. What would be the best material from which to make a type-high gage, and how would one go about it to get the jaws accurately spaced?"

Answer.— We believe you will be better satisfied if you buy a set of pressman's tools in a case, such as is offered by The Inland Printer Company for $5, than if you were to make them. The material used for each article is the best. The cutting-tools are ground scientifically by those who know how to grind them. The type-high gage is accurately made. The tympan or overlay stabber is of especial value to a pressman, for with one stroke a right-angle mark is placed through all the sheets in the tympan. The overlay knife is the best we have seen, both as to shape and edge-holding qualities. If you desire to make a type-high gage yourself you should consult a machinist. Furnish him a drawing of the shape you desire to make the gage. Some make them out of sheet steel, one-eighth of an inch thick, and circular in form except for the jaws which are cut in from the edge toward center. The diameter of the circle need not be over one and one-half inches. This space between the parallel sides of the jaws must be .918 inch. This part of the work requires considerable skill, for the tool would be useless if inaccurate. Our reason for suggesting machinist-made tools is that their accuracy can be depended upon.

Xylol in Ink for Rotary Photogravure.

(1622) A printer of various textile designs on paper by the intaglio method writes: "I am much interested in the articles in the March number of THE INLAND PRINTER on color for rotary photogravure, in which reference is made to anilin dyes with xylol. I have been inquiring concerning xylol but none of the chemists I have come in contact with can tell me anything about it. I should be glad if you could give me some information. Would say I have been running with intaglio rolls for three years. I have not as yet made any profit. The trouble has been with the color. I do my own engraving. No one can beat me on that end. I have tried everything I could think of in the color line; also anything that chemists or calico men would recommend. The trouble has been for want of a fast, quick-drying color at a cheap rate. During my three years run I have tried casein, special starches, waxes, rosin sizes, lake colors, dried colors and pigments, but have not as yet found the right thing. Can you help me?"

Answer.— Xylol (pronounced zylol) is the same as xylene. It is a colorless fluid, highly volatile, with ethereal vapors that are extremely inflammable. It may be purchased from Merck & Company, New York, for about thirty cents a pound. The odor of the vapor is quite similar to sulphuric ether. We would like to suggest that you try carbon tetrachlorid. This is a colorless fluid that will evaporate about twice as fast as the xylol. Its vapors are not inflammable — in fact they will extinguish a fire. The tetrachlorid may be diluted with benzin up to twenty-five per cent without danger of the vapors igniting from an open flame. There seem to be some peculiar advantages in this fluid over those of the benzin series. The vapors will descend instead of rising. If the machine were equipped with heated rolls with which the paper would have contact after being printed, it would naturally hasten the evaporation of the fluid. If an arrangement were provided that

would deliver the web or sheets into a closed and heated room or compartment after passing from the press, it might bring about a very rapid drying of the ink. The vapors, being heavy, might possibly be drawn off near the floor by a forced draft. If the carbon tetrachlorid is procured in large quantities it can be had for quite a low price. A Klipstem & Co., of New York, are importers as well as Merck & Company. As you are interested in the question of color we will suggest that you look up matters relating to triphenylmethane colors in Thorp's Dictionary of Applied Chemistry, Volume 5, page 530, published by Longmans, Green & Co., of New York. Doubtless you will find a copy in your public library.

Washing Forms with Gasoline.

(1625) A printer of wide experience, J. Agroy, makes the following statement regarding washing forms, giving logical reasons for his manner of cleaning type-forms:

"A query, published recently in this journal, indicates that printers are still in doubt regarding the comparative merits and demerits of rag and brush as a means of applying gasoline when washing type-forms. Most of them, I believe, favor the brush.

"Having washed (or seen washed) several forms a day for about twenty-two years — besides having to clean dried ink off countless forms that were sent to press from composing-rooms where washing after proving was apparently considered a waste of time — I have learned to appreciate the importance of careful and thorough washing, and have formed notions as to how it may best be done.

"The rag has one big point in its favor — it *removes* the ink. The brush advocates say that there always is the possibility of damage to type or cuts from buttons on the rags. That, I think, will depend somewhat upon the grade of rags used, and the intelligence of the user. Buttons there may be — and hooks-and-eyes and pins. But we don't wash composition rollers with a brush to avoid damage from these things. A careful man will find and remove all hard substances from a rag before starting to wash either rollers or form, and he'll use no lace or starched goods for either purpose.

"The only serious objection to the rag is that it cleanses the face of the type only, leaving, each time, a little ink in the hollows and on the shoulders of the letters. And a little, oft repeated, soon produces filled and black-faced letters, though the type may be only slightly worn, and, otherwise, practically new.

"Printers who brush-wash their forms never have filled letters. That's the one good feature of the brush method. The searching bristles dig up the ink from the hollows of the type and whisk it off the shoulders. But what becomes of all that ink? It isn't absorbed by the brush, and it doesn't arise and float away in a black cloud.

"No! It stays right there *in* the form, instead of *on* it.

"A little of the fluid mixture may leak down through the form to the stone or press-bed, giving the type dirty feet, but the greater portion distributes itself along the sides of the type and other material, or deposits against the bodies of the letters at the top line of the spaces and slugs where it will, later, make trouble by causing lines or pages to arch or get off their feet. Besides, the printing-face of the form is not left thoroughly clean when the brush alone is used. One swipe with a rag, after such cleaning, will convince you of this.



COTTON GIN, SUMNER, MISSISSIPPI.
Courtesy of Carlton M. Brosius, editor, the *Herald-Progress*.

"Now I have, you'll observe, condemned both rag and brush as vehicles for the gasoline. But, as sometimes happens, two poor methods, when combined, will produce one good method. Here's my way of doing it:

"Selecting a smooth, soft rag, free from buttons, etc., I moisten it (not soak it) with gasoline and wipe the ink off the face of the form with short, careful strokes. Next, I give the form a thorough brushing, using a circular motion and plenty of gasoline. This dislodges the comparatively slight amount of ink that still remains in the hollows and on the shoulders of the letters. I then give the form a final wiping with a clean, dry rag, and it's ready for the composing-room.

"The brush used should be rather soft, with long bristles. A stiff, short-bristled brush is good for cleaning half-tone and other plates, and one should always be at hand; but for type-matter it is almost useless, as it doesn't go deep enough.

"Call me old maid and putterer if you will. But, for many years, every form returned from my pressroom has been clean, and so, therefore, my conscience.

"In question No. 1620, in the Pressroom Department

of the April issue, a pressman seeks a method whereby binders' cloth may be printed upon without showing the mottled or stippled appearance that is caused by the weave or pattern of the cloth.

"Your answer to this query stated that the cloth could not be crushed flat enough to allow the ink to reach the bottoms of the depressions, and suggested that a rubber plate be made from the form, mounted type-high, and printed from with fairly hard rollers and a hard tympan. That is, undoubtedly, the best way out; but it delays the work considerably, and adds to the cost of what is likely to be, at best, a rather unprofitable job.

"Without having seen the submitted sample, I venture to state that a satisfactory result might be obtained by purchasing, from the nearest dentist, a piece of dental rubber big enough to cover the printing surface of the form, and placing it just below the top sheet of the tympan. The packing for this work should consist of hard pressboard and two sheets of thin manila — one for make-ready and the other for a top sheet. The dental rubber supplies the necessary softness, and there should be nothing below it that is capable of being indented by the pressure of the form. The impression should be even and moderately firm before adding the rubber.

"The theory of the rubber form is that the thick, or high, parts of the cloth will be forced into the resilient surface of the form far enough to allow the thin portions (the depressions) to reach the form and receive ink; and, though the action is reversed, the theory of the rubber tympan is much the same. At each impression, the thick portions of the fabric are forced down into the dental rubber so that the top side of the cloth presents a fairly level surface to the form.

"If the form contains no very fine lines or small type, the metallic inks, such as gold and aluminum, are best for this work, as they distribute in a thick film. Cover-inks are next best. If long, thin, transparent inks are used on binders' cloth, a weak, stippled effect is unavoidable — not because the ink fails to reach all parts of the cloth, but because it is squeezed off the high places and into the depressions. A close inspection of such work will show you that the ink is lightest over the parts receiving the most pressure.

"When the character of the form permits, a second printing, after the first has dried, will improve the appearance of the job, and, in such case, the rubber may be omitted the first time through. If metallic inks are to be used, the first printing should be done with size."

FIVE NEW PUBLICATIONS EVERY WORKING DAY.

The forty-sixth annual census of the publications of the United States and Canada, published in the American Newspaper Annual and Directory, shows that an average of five new publications were started every working day during 1913. The suspensions and consolidations make the net gain only three a week.

The total number of publications is 24,527. There are 2,640 dailies — the evening editions outnumbering the morning by about three to one. There are 572 Sunday papers. It requires forty different languages to carry the news to the people of this country. Large lists are devoted to the special publications, agricultural, religious, etc., but every class, every cult, every trade, every profession, every fad, every "ism," has its printed spokesman in the 215 different lists into which they are subdivided.

Only four industries now exceed in capital invested and value of products the business of publishing and printing. In ten years the output increased eighty-six per cent, and it is estimated that at present the earnings of newspapers and periodicals average nearly a million and a half dollars per calendar day. Two-thirds of this amount perhaps represents the income from advertising. In the nature of the case no one individual can be familiar with a large part of the publishing industry, which is carried on in more than eleven thousand different towns; each of these is located and described, together with all of the publications, in the big book which presents the latest report of our publishing world.

LOST—A BOY.

Not kidnaped by bandits and hidden in a cave to weep and starve and rouse a nation to frenzied searching. Were that the case, one hundred thousand men would rise to the rescue if need be. Unfortunately the losing of the lad is without any dramatic excitement, though very sad and very real. The fact is, his father lost him! Being too busy to sit with him at the fireside and answer his trivial questions during the years when fathers are the only great heroes of the boys, he let go his hold upon him. Yes, his mother lost him! Being much engrossed in her teas, dinners, and club programs, she let the maid hear the boy say his prayers and thus her grip slipped and the boy was lost to his home. Aye, the church lost him! Being so much occupied with sermons for the wise and elderly who pay the bills, and having good care for dignity, the minister and elder were unmindful of the human feelings of the boy in the pew, and made no provision in sermon or song or manly sport for his boyishness, and so the church and many sad-hearted parents are now looking earnestly for the lost boy.—*Author Unknown.*



Sap for the Sapient.

Photograph by R. R. Sallows, Goderich, Canada.

BARNHART BROTHERS & SPINDLER'S MODERN HIGH EFFICIENCY TYPEFOUNDRY BUILDING.

SO quietly has it been done that few people even in Chicago know that within the last six months there has been erected in that city one of the largest typefoundries in the world; not only is it big — it is built probably with more attention to efficiency, more convenience, more and better sanitary and health preserving and "safety-first" appliances than any other plant in the city. This is the great foundry of Barnhart Brothers & Spindler, located on the northwest corner of Throop and Monroe streets.

The ground plan is 200 by 236 feet, containing about forty-six thousand square feet. Its south exposure fronts the pretty little breathing-spot known as Jefferson Park.



Barnhart Brothers & Spindler's New Typefoundry, Monroe and Throop Streets, Chicago.

The construction of the building is marvelously solid and substantial, and though practically indestructible by fire, it is nevertheless supplied throughout with the latest sprinkler system.

It is two stories and basement and contains over one hundred thousand square feet of space, housing the many departments of a complete typefoundry and factory for the manufacture of printers' supplies.

Basement.

Engine-room.— In the basement is installed an isolated self-contained plant, furnishing heat, light and power for the most diversified factory requirements; it consists of two Flinn & Dreffein gas producers of three hundred and fifty horse-power capacity each, one seventy-five kilowatt Crocker-Wheeler direct-current generator, directly connected to an Alberger gas engine, single-tandem type, and one one hundred and fifty kilowatt Crocker-Wheeler direct-current generator, directly connected to an Alberger twin gas engine. The engines are equipped with the Alberger automatic-governing system, guaranteeing the supply not to vary two per cent between underload and full load, and all parts on the engines are interchangeable.

The engine-room also contains a seventy-five horse-power Crocker-Wheeler motor, Thomson generator-set for supplying the special current for electric-welding chases; the switchboard and auxiliary apparatus.

Gas-Producer Room.— The floor of this room is twenty-six feet below the street level, and in it are installed the two anthracite gas-producers of three hundred and fifty horse-power capacity each. The gas here generated will be utilized for melting the metal in the typecasting machines, hardening furnaces, machine torches, brazing torches, lead and slug casting; under the boilers for heating the building and annealers, copper and nickel plating baths, etc. A one-hundred-ton gravity-emptying coal bunker stands alongside the gas-producer room, the producers being automatically fed from this bunker, which is operated by an electric hoist and coal carrier. The automatic appliances of both gas-producers and engine-room are so complete that one man can easily handle the whole plant.

Connected with the gas-producer room at the low level is a pump-room containing the bilge, roof-tank and circulating pumps to supply the water for cooling the type and leadcasting machinery, as well as the gas engines.

In the basement proper there are two low-pressure boilers for heating the building, also the metal department, containing great metal kettles holding a minimum of ten thousand pounds, where the celebrated Superior copper-mixed metal is mixed, all fired with fuel gas from the plant.

In the basement is also situated the huge cyclone fan which serves the various departments, exhausting brass, cast-iron and other dusts thrown off in the different processes of manufacture and preventing injury from that source to the health of employees.

First or Ground Floor.

Here are situated the electric-welded chase department, the lead, slug and metal furniture and steel-furniture departments, shipping and stock rooms.

Chase Department.— The racks, machinery, benches, etc., in this section, as well as those in all other departments throughout the building, were carefully designed with a view to sequence of operation. For the manufacturing and supplying of all the different sizes and styles of electric-welded chases, there are carried in stock at all times one hundred and twenty-five tons of the finest grade of steel. This steel is stored in racks divided into one hundred or more compartments, which expose the exact

number of pieces of each size in stock, both for quick reference as to kind in stock, and for convenient handling in manufacture.

Lead and Slug Department.—Adjoining the chase department on the main floor is the machinery for manufacturing of leads, slugs and metal furniture — a most interesting department when in full operation. The ribbons of lead are carried at a high rate of speed by a belt-conveyor from the casting mold to the end of a forty-foot incline, where they are wound on to large reels mounted on carriages so as to be able to run back and forth on a track connecting with the finishing-machines, a half dozen or more in number, where the finishing of the height, body, etc., automatically takes place. Ten thousand pounds a day is the capacity of this machinery.

In addition to the leadcasting and finishing machinery there are special machines which automatically take the twenty-four-inch long strips of leads and slugs in large lots and saw them into the different cuts to measure or labor-saving lengths, at the same time automatically trimming the ends to exact length.

Stock and Shipping Department.—A trip through the plant will impress the visitor with the fact that all of the manufacturing departments are situated around the centrally located stock and shipping departments. The operation of manufacture from raw to finished material is designed to start from the outside of the building and to finish at an elevator or dummy connecting with the stock or shipping department. There is a separate shipping court made possible by a private concreted alley where six teams can be accommodated at one time. The shipping court is depressed so that the wagon bed is level with the shipping-room platform for convenience in trading.

In the stockroom is carried Superior copper-mixed type in body fonts stacked in long rows of boxes, and job-type packages stored in tier upon tier of easily reached compartments. Compartments are also provided for the storing of package and other regular stock quantities of cast-iron furniture, labor-saving fonts of brass rule, leads and slugs, all-brass galleys and the many other things that go to make up a printing-office, it being possible to fill the smallest or largest order with a minimum of motion.

In the south section of the main floor considerable space is devoted to general storage and a still larger space is reserved for future growth. The manufacturing department is equipped for the production of a large variety of specialties and much of this space will doubtless be devoted to such work. In the southwest corner of this section a large elevator shaft is sunk to a depth fifty-five feet below the floor level; through this shaft it is intended to handle all outgoing or incoming freight when the tunnel system of Chicago is extended to this building; then all shipments out will be loaded on small fourteen-foot cars in the shipping-room and run on to an elevator in the shaft which is right in line with and purposely placed next to the shipping department, and lowered to the fifty-five foot level to await little electric trains which come along, couple the cars on and carry them to the central railroad distributing point for transshipment to all parts of the country and of the world.

Second Floor.

Here the largest and most important department — that of the manufacture of type — is situated. One large room is devoted entirely to the manufacture of type by means of automatic casting machines. Each machine is separately driven by an electric motor and is supplied with water for keeping the different parts of the machine cooled and at an even temperature, thereby insuring accuracy of output.

Adjacent to this room are the hand and steam casting machines, kerning, nicking and other finishing apparatus used in connection with the manufacture of type. The two typecasting rooms extend the entire width of the building, 80 by 200 feet.

Adjoining the typefoundry is the mold-making department, and an up-to-date equipped machine-shop where all machines used in manufacture are designed and built. In one corner of the machine-shop is a drafting, designing and testing room; in this room there are leads of water, gas and electricity for the testing and trying out of newly designed machinery.

Next to the typefoundry and immediately over the stockroom is the dividing-room, where all the body and job type fonts are received from the typefoundry in bulk and subdivided into weight and package fonts.

One of the largest and most interesting departments is located here — the brass-rule and brass-galley plant. A dozen distinct varieties and every desired size of all-brass galleys are produced here as well as every style of brass rule, border and ornament, circles and oval.

Close by are the departments for matrix-making, type-designing, engraving and fitting; also the cast-iron furniture plant — making the "camel" furniture — the kind with the hump.

One large electric elevator alone is needed to transmit the heavier loads, so carefully has the building been planned to avoid the necessity of needless transfer of raw material and product.

The executive offices are on the south, or Monroe street, front of the building; they are commodious and convenient. Here the president, W. H. French, occupies a room between that of the treasurer and general superintendent, C. R. Murray, and that of E. W. Conable, the secretary. Back of and connecting with Mr. Murray's room are offices for the booking and billing of orders, the purchasing department and superintendent's office in charge of A. C. Becker.

In various parts of the structure on all floors are roomy vaults for storage of books, papers, valuable tools and appliances. Each vault is close to the department which it serves. Thus the matrix-vault is within easy reach of the casting department. The document-vault is close to the accounting department. The tool-vaults are where the workmen operate.

Throughout the entire building are also placed at convenient intervals toilets, wash-rooms, sanitary drinking-fountains, lockers and similar arrangements for the health and comfort of the working force.

Each floor is lighted by large windows on all four sides, and the second story has in addition a saw-tooth roof that gives the steady, strong, everywhere-sought north light.

A sample item of the health provisions that abound in the building is the installation of heat coils below the glass saw-tooth roofs, so that the cold air descending in winter may be properly tempered before it reaches the workers, and the circulation of metal dust with the heated air may be minimized.

Barnhart Brothers & Spindler in past years have often been called on by manufacturers in other lines to help solve various manufacturing problems and have generally been able to do so successfully. They are now prepared with their enlarged facilities, better than ever before, to take up such work and to handle it advantageously.

In all such work "efficiency and results" is their watchword.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

IS THE PRINTER A POOR BUSINESS MAN?

Actually, yes; comparatively, no.

It is quite the fashion in these cost-system days to speak of the country printer and publisher as about the poorest business man there is. Census statistics are cited to show that the industry is important enough, but that the net income, and consequently the credit rating, is poor. It is a matter of common knowledge that capital is not attracted to the country-printing business as a promising field for investment, and the time-worn jokes on the country editor's financial condition are all too well known to every one.

Yet it is altogether too heavy a tax upon credulity to believe that a body of men so above the average in intelligence as country-newspaper men are really defective in business ability. Men of less than mediocre ability make a success of other businesses in a country town, and outstrip their fellow townsman who edits the paper, though the latter may be much more nimble of wit and work longer hours at his business.

Difference Is in the Business.

No, the difference is not in the men, but in the much greater complexity of the business problems which the country newspaper man must meet, and some incidents which have come under my observation of late have led me to believe that many a business man who is successful in some other line would be quite at sea as to how to conduct his business were he to be given the responsibility of conducting a country-printing business, and especially a country-newspaper business.

I may as well confess that this line of thought was suggested to me by the fact that I was recently asked by the city commission to compute a compensatory water rate for my home town. The water-works system was running behind, and the commission wished to know wherein the rates should be modified to make the water-works self-sustaining. Now, the commission is made up of some of the best business men in the city, and such has been the case for seventeen years since the water-works system was installed, yet never before has any serious attempt been made to find out what the water service was costing by the thousand gallons. When the water-works system was installed a schedule of rates was obtained from some other town, which in turn had obtained it from some other place. Since then rates have been changed one way and another, but it was always a case of "cut and try." How similar to the way our advertising rate-cards have been made up! And how similar the water-works business is to our country-newspaper business, too. In each case we have the large permanent investment, the large fixed expense irrespective of the amount of business done, the big and the little users and many grades in between, and the obligation of continuous service.

"Cost" a Magic Word.

"Cost" is a magic word with business men — especially with merchants — and when the aforementioned commission found how easy it was to compute the cost of water service and how simple the logic of each process was, they lost no time in modifying the rates in such a way as to make them compensatory as to each class of customers served.

"Cost" is also a magic word in the dealings of the country-newspaper man with his merchant customers, and while I do not maintain that argument is necessarily good salesmanship, yet the country publisher attempting to raise his rates will find no better equipment than a knowledge of his costs. "I am going to charge you such a rate because it costs so-and-so," will close the argument with the average merchant, and he will say, "Why, of course, I don't expect you to sell below cost."

But to get back to our line of thought, the country-newspaper man is not the only poor business man, or rather the country-newspaper business is not the only one which requires detailed study of costs. At Owatonna, Minnesota, there are a number of manufacturers, and some of them have not been pronounced successes financially. Noting the success which E. K. Whiting, of the *Journal-Chronicle*, was making of his printing business after installing a cost system, they one by one became interested and began to inquire if such a system could not be applied to other businesses. The result of the interest awakened was that a manufacturers' association was formed and the systematic study of costs begun with the usual resulting benefits.

In another instance a young man who has just purchased a feed-mill asked the local newspaper man as to what charges he should make. The newspaper man happened to have some knowledge of costs and advised the young man as to some simple records which would show the cost of grinding by the bushel. The local banker was also consulted and advised the young man to simply charge a cent a bushel less than the mills in the other towns did, and in that way draw all the trade. The mill went bankrupt, but it is no more than poetic justice that the banker is "holding the bag."

Any manufacturing business is a poor business if the product be sold without regard to its cost, and any printer or other manufacturer is a poor business man when he refuses to study his costs. Country-newspaper men are not generically poor business men. They are engaged in a difficult business, but they do not deserve the stigma which

attaches to being a poor business man until they knowingly and wilfully refuse to study their costs. Of course, with the present great amount of agitation for the study of costs, the country publisher who continues to be unsuccessful and persists in refusing to study his costs is in grave danger of deserving the undesirable appellation.

An Interesting Method.

In this connection I wish to say a word for the men who, without the assistance of modern cost-finding methods, have reached a close approximation of costs by digging it out for themselves. The methods are generally unique as the results are interesting. H. S. Saylor, editor of the *Journal*, Buffalo, Minnesota, recently wrote me of the method which he had employed to find that he would lose on his paper if he sold advertising at ten cents an inch. He says:

" Many years ago, when I first began to print inserts to accommodate an overflow of advertising, I discovered the rate was too low, taking the insert by itself, and recently I wondered how I would come out if I had twelve pages of advertising each issue. This would necessitate an equal number of reading pages, and would 'bust' any country newspaper at ten cents an inch, as the legal advertising could not make up the losses.

"At $1 an hour I found in a six-months' trial that the cost of setting and distributing advertising is 9 cents an inch. Composition costs 40 cents a thousand at the linotype specialist's. On a circulation of 1,500 at $1, the receipts would be not over $1,200, or $23 a week. Let us eliminate every item except advertising and subscriptions, or assume that a legal notice is charged at the same rate as display.

" I figure the cost:

Page reading composition, $8.64; make-up, $1, 12 pages	$115.68
12 pages advertising composition at 9 cents an inch	129.60
3 reams 50-pound print at 3 cents	4.50
Press at $2 a 1,000, $3 for 1,500, 6 runs	18.00
Folding and mailing	6.00
Postage	1.00
Cost, exclusive of copy and management	$274.78

" For income we have:

12 pages advertising at 10 cents an inch	$144.00	
Subscriptions	23.00	
		167.00
Loss		$107.78

" This is a lot simpler than most schemes of cost-finding, but if it is not right I shall be glad to be shown."

Of course Mr. Saylor is right. The fact that he has omitted the expense of getting his metal from and to the linotypers, including the cost of distributing machine composition (which a recent writer has computed at 4 cents a thousand), and the further fact that very few, if any, printers can put print-paper on the feed-board at 3 cents, and the further fact that newspapers of 1,500 circulation in these days must buy some illustrations, and a number of such minor criticisms which might be passed on this schedule, are unimportant in comparison with the finding of the great central facts that advertising composition costs 9 cents an inch, and that the advertisers must be charged with the cost of producing the major part of the reading-matter, or the publisher will have to pay for it himself.

Important Facts Demonstrated.

There are several most excellent suggestions to be gathered from Mr. Saylor's viewpoint:

1. It shows that the more advertising a country newspaper gets at the 10-cent rate the worse off it is. Most of us could not stand a loss of $107.78 on a twenty-four page paper each week for a very long period, but we have been able to survive a loss of $20 to $50 a week on four to twelve page papers through the assistance rendered by the job department.

2. Mr. Saylor's computations are predicated on the advertising composition being used only once. Newspapers in the past have been helped out and saved some of the loss they would otherwise have sustained by advertisers using the same copy more than once or furnishing advertisements in plate. It is well that advertisers are changing copy more frequently than formerly, but this added cost should be borne by the advertiser and not by the publisher. The safest course is to develop advertising rate-cards which penalize the slothful advertiser who does not change his copy.

3. Mr. Saylor's schedule further emphasizes the fact that legal advertising has saved the day for many a country paper furnishing advertising at a rate of 10 cents and less, and that but for the legal advertising the paper would not have been able to exist. There is a greater profit in legal advertising at legal rates than in any other advertising that comes to the small paper, but at the 10-cent rate, or even at the 15 or 20 cent rate for display advertising, this profit is simply handed over to the user of display advertising. Really there is no more justice in giving the profits from the legal advertiser to the display advertiser than there is in giving the profits of the job department to the newspaper.

4. Mr. Saylor's figures further show where the country publisher's profits go when he does get out a twenty-four-page paper, which he usually calls a " special edition." The special edition is almost impossible at the 10-cent rate. I will not say that it is entirely impossible, because the advertising composition is sometimes very easy, costing not more than 4 or 5 cents an inch, and the reading-matter cost is much cheaper than 40 cents a thousand by using plates or patents. But a home-set special edition selling advertising at 10 cents is sure to be a money-loser.

5. Mr. Saylor's computations show that display advertising costs 17½ cents an inch to produce without any charge for copy and various other direct expenses.

There are many different angles from which the problems of the newspaper business may be approached. We are pleased to publish Mr. Saylor's view because of the easy way in which he demonstrates the fundamental truth regarding advertising costs.

Cost Not High Enough.

H. L. Rann, publisher of *The Manchester Press*, of Manchester, Iowa, writes:

" Some time ago I put in the Porte system, and am much pleased with it. However, I want to ask your opinion on a matter relative to the cost of issuing my newspaper. Let me take, for example, my issue of March 5. My ticket shows the following hour-costs and charges:

Stock handling, two six-minute units at $1 an hour	$ 0.20
Machine composition, 24.7 hours at $1.60	39.52
Hand composition, 15 hours at $1.20	18.00
Cylinder presswork, 11.8 hours at $1.50	17.70
Bindery at $1 an hour, 8.1 hours	8.10
Stock, including freight	16.44
Ink, $2; postage, $2.50; correspondence, $7.50	12.00
Total	$111.96

" There were no electros nor any unusual expense. The charges are made, as you see, on the basis of the sold hour, or productive hour, yet it seems to me that the cost must be greater than appears from this summary, as I am issuing

2,700 copies of an eight-column paper, eight pages, two of which are ready-print. My costs range from $112 to $125 a week for the paper, if the system is right.

"I wondered if you would scan this summary and see if you detect any omissions of charges that should appear. I want to get the thing down to hard-pan.

"Sometime I will write you about my experience in jumping from a 10-cent advertising rate to a minimum of 15, and from that to 35. It was the best move I ever made in my life. Another good move was to go to strictly cash-in-advance subscriptions, with a follow-up system, stopping the paper promptly on expiration. My losses thus far have been few, and I feel sure that eventually the system will be appreciated by my subscribers as much as by myself. . . ."

From Mr. Rann's letter, and from an examination of the copy of the *Press* which Mr. Rann sent me, there are two things quite apparent. One is that his schedule of costs is correct, so far as strictly mechanical cost is concerned, but not correct as to total cost; the second is that Mr. Rann is making some money on his newspaper, anyway, and has a newspaper of which he may justly be proud, both for the pleasure and profit which it brings to himself and for the service it renders to his community. When I note how well the prosperous papers serve their communities, I am struck with the thought that it is a country publisher's patriotic duty to raise his advertising rates to a compensatory basis.

Cost Elements Omitted.

But to return to Mr. Rann's cost schedule, there are two very important omissions.

1. There is no charge for editorial work. The *Press* must require the whole time of one man worth about $35 a week, or part of the time of two men. The man who directs the editorial policy of a paper like the *Press* is entitled to special compensation, whether he actually prepares the copy or not. It is a noticeable fact that the best men are constantly being drafted out of the newspaper business because there is no adequate provision made for payment for "editorial service." There should be a direct charge made both for preparing copy and for editorial service; and for a paper like the *Press*, the minimum would certainly be $35 a week, and this amount should enter into all cost calculations.

The second error is that Mr. Rann has not given his shop any profit on the mechanical cost of his newspaper. There are so many things to eat into the profits before the year rolls around that the profit of twenty per cent should always be allowed, and should also enter into all cost calculations by the publisher, the same as though the paper were printed in some other shop and this profit actually paid to the printer.

The revised cost schedule of the *Press* would therefore be:

Items previously given	$111.96
Editorial time	35.00
Profit, 20 per cent	36.74
Total publisher's cost	$183.70

When a publisher has his subscription and advertising rates where they will produce this cost of $183.70 a week, then he is enjoying a very good business, from a newspaper standpoint, but would be classed as only an ordinary going concern in the business world generally. It is easier for the large weeklies to reach this stage than any other class of country newspapers, and there is no excuse for the publisher of the weekly of 3,000 circulation not making his paper produce a revenue of at least $10,000 a year.

New York Times Rate-Card.

The metropolitan newspapers are at it, too. The New York *Times* is out with a new rate-card which is interesting not only on account of its typographical appearance (being arranged in a twelve-page booklet), but also on account of the increase in rates. The rate is 45 cents an agate line for a circulation exceeding two hundred thousand. From this rate there are both space and time discounts. The space discounts run from five per cent for five thousand lines to twenty-five per cent for twenty-five thousand lines, are graded both according to the number of months run and the number of times during the week, reaching twenty per cent for the daily and Sunday for one year. There are also extra charges for certain pages and certain positions on the page. The rate for classified advertising runs from 20 to 45 cents a week for different kinds of notices, with lower rates for the longer periods. The rate-card is one which has been carefully built with sliding scales based on regularity of insertion, amount of space used, position, and nature of the business advertised. It is thoroughly business-building and revenue-producing throughout, and any publisher, however small his publication may be, will be repaid by studying a copy of it.

One Thousand Bills for $16.

L. C. Churchill, of the *Cottonwood County Citizen*, of Windom, Minnesota, writes:

"Herewith I am enclosing a copy of a bill we recently turned out for a firm here. After the work was completed we told the firm one thousand bills would cost them $16, and they nearly had heart failure. No price was made before the job was done. Will you kindly give me an opinion, judged from your experience with the cost system, if I am away off on the price quoted?"

The bill was of the common merchandise-sale variety. We estimated that the composition would take from five to seven hours. Six hours composition made the price of the job, complete, $16.40.

After giving Mr. Churchill the detailed estimate, I unburdened myself in this wise:

"After looking over the bill, I do not blame your customer a bit for his cardiac troubles. He probably was not born yesterday, and has purchased advertising and printed matter before. There are any number of good papers all over the country that will set up this same matter as an advertisement, put it in a space of 100 inches (5 columns) and circulate it to the extent of 500 to 2,000 copies for $10 or even $8. And then there are a lot of offices that will make 1,000 reprints from the advertisement for $1.

"When we printers have educated the merchant to expect all this advertising and the bills for $9 or $11 hasn't he a perfect right to have heart failure when you attempt to 'rob' him the way you have for the bills alone?"

The point is clear, I hope. Almost any printer will come somewhere near estimating what a page advertisement is worth if set up and printed as a job, but if he be obsessed with the idea that 8 or 10 cents is enough to charge for advertising space, he will set up the same matter, print it and circulate it in his newspaper for less money. The country newspapers have lost more money on prosperous-looking page advertisements than on any other class of business.

SULPHUROUS.

Fair Maid *(learning to smoke)* — How do you light this match? My foot isn't long enough.

Tutor — Scratch it on your — er — here, better let me light it for you.— *Jack-o'-Lantern.*

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Order in Make-Up.

Clothes do not make the man, but very often first impressions have a large and permanent influence for or against. This idea is forcibly illustrated in a copy of the Carmi *Tribune-Times*, one of the very best small-town newspapers, taking both mechanical and editorial excellence into consideration, that has come to the attention of the writer in several months. The advertisements are especially well handled, the presswork is excellent, and the


PART ONE

12 PAGES All Home Print

Carmi Tribune-Times

12 PAGES All Home Print

VOLUME 45 NO. 11 CARMI, ILLINOIS, THURSDAY, MARCH 20, 1913 SUBSCRIPTION, $1.00 PER YEAR

ATTACKS THE DRY PETITION

Saloon Element Try to Have Petition Cast Aside and Not Allow Question to Appear on Ticket.

ENFIELD CITIZEN IS CALLED

SITE SOON TO BE SELECTED

HEAD SPLIT WITH AN AXE

CAPTAIN HOLLENBACH DEAD

NEW MACHINERY

METHODIST REVIVAL

GOLDEN ANNIVERSARY

TRADES CITY PROPERTY

BOYS SKATING RINK

WED AT COURT HOUSE

FIRE IN EAST CARMI

REPUBLICAN PRIMARY

COURT HOUSE FURNITURE

FOR STEALING BRASS

APPROPRIATION DEFEATED

W. W. YATES BUYS SHOP

SALE DRAWS BIG CROWD

NOMINATE STRONG TICKET

CHANGED VOTING PLACE

SOCIAL ENTERTAINMENT

MARRIED IN TWISCITY

FIG. 1.

First-page make-up in which almost all the headings are gathered to one side of the page.


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FIG. 2.

The same page made up with regard to symmetry. Note pleasing apearance due to order in arrangement of headings.

reporters seem to have left no stone unturned in their quest for news.

But there is one very important feature of this estimable publication which, perhaps through the necessity of a rush in closing up the forms, has not received proper attention. We refer to the arrangement of the first page, by the appearance of which many form their opinions of the whole paper. A clean, symmetrically arranged first page may assist a mediocre publication to "get by," and, in reverse order, a careless make-up, brought about by lack of order in the arrangement of headings, is likely to influence one against a paper which is otherwise as splendid as this issue of the Carmi *Tribune-Times*.

Fig. 1 represents the first page of this paper as it came to us. The reader will note that the double-column heading is placed in the two left-hand columns of the page. Symmetry, which is little more than order, would dictate that it be placed in the center. If there should be two double-column headings upon the page, then they should be placed in the outside columns. On the left-hand side almost all the headings are crowded without order. Looking closer, the reader will see that the headings on the page, with the exception of the double-column feature, are of two kinds only. Those which head the five or six line articles are of the one-line variety, which is proper. All the other headings are the same, regardless of the length of the article or its importance from the standpoint of news value, which, of course, regulates that length.

We have taken the liberty of cutting the various articles of this first page apart and replacing them with the idea of a symmetrical arrangement (Fig. 2). A glance is sufficient to see that Fig. 2 is the more pleasing; better balance and an orderly arrangement of the headings gives the page, as a whole, a symmetrical appearance.

We have reduced the size of several of the headings in the interest of variety which should be apparent on the first page of a paper. In rearranging the page we were compelled to "carry over" two short articles. We do not maintain that Fig. 2 is a perfect example of newspaper make-up; it being arranged more especially to show the value of a symmetrical placement of the headings.

Going a step beyond Fig. 2, a still greater improvement could be brought about by a distinct treatment of the top-heads. A good style for the headings which cover the feature articles of the page is secured by setting first, two lines (not full) of 24 or 36 point head-letter, the first line

flush to left and the second flush to the right. Next could follow three lines of black-face, about 10-point, set inverted-pyramid style. Then, a line of 18-point condensed head-letter, of the same series as the top lines, could proclaim features of secondary importance in the article, while, below this, two more decks, in the same style as the second, could complete the heading. Three other styles of headings, three decks for the No. 2, two decks for the No. 3, and a single line for the No. 4, will serve to classify the matter as regards importance, and will assist materially in bringing about a pleasing make-up.

The main thing, however, to insure a good make-up of the first page is to have a regular style and hold to it. The reporters will know what they are expected to fill and the make-up man will know where he is expected to place the

placing a large amount of space between the heading and the text-matter. Inasmuch as the heading is intended to attract attention to the reading-matter, there should be a reverse distribution of the white space.

Spectator, Wharton, Texas.— Your paper is attractive and the advertisements are well handled except that one-point rules are hardly strong enough to serve as borders for three-column advertisements, as you have used in several instances.

Independent, Meyronne, Saskatchewan.— We note that you have used six-point column-rules, reversed, in lieu of cut-offs between some of your advertisements, and this mars the appearance of your paper. You also attempt to display too many features in various advertisements, and the result is that no one thing stands out, for the reason that there is not sufficient contrast in the sizes of type which you have used.

Herald-Progress, Sumner, Mississippi.— You could improve the appearance of your paper by the use of rule borders throughout instead of so many styles of decorative borders. The harmonious effect pro-



A well-arranged two-page advertisement which could have been improved very much by setting the sub-headings also in Cheltenham Bold.

various articles. The two departments working in harmony will produce good results no matter how great may be the rush.

Criticisms.

Sentinel, Edina, Missouri.— A very neat paper with a large amount of news well arranged.

News, Caldwell, New Jersey.— Your paper is well arranged and printed, criticism being unnecessary.

Artesian Belt, San Simon, Arizona.— The supplement to the Home-seekers' Edition of your paper is well executed, especially good work being done on the half-tones in spite of the fact that high-grade paper was not used.

Herald, Lake Worth, Florida.— Your presswork is good, and the advertisements well composed, but your make-up on some pages is rather cut up. By that we mean that the arrangement is not symmetrical and shows a lack of order.

Advertiser, Saranac, Michigan.— A little less ink would improve the appearance of your excellent paper. In your advertisements we note a tendency to crowd the headings to the rule forming the border, and

duced when all advertisements are set in but one or two series of type and surrounded by the same border is very effective. In addition to the added effectiveness is the great amount of time saved in the construction of the borders.

W. A. PEERLES, Paragould, Arkansas.— The symmetrical arrangement of the two-page advertisement for Bertig's, which is reproduced, is commendable, although the headings in the panels should have been set in Cheltenham Bold.

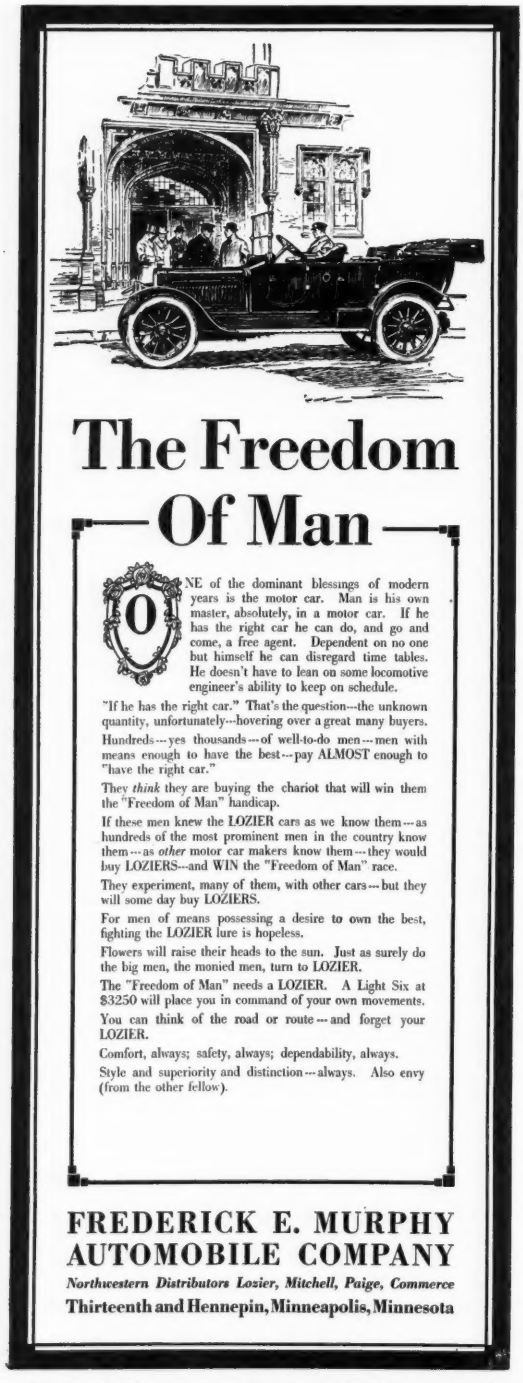
THEODORE MOORE, Lodi, California.— The advertisement for Sperry's Flour is well displayed, but we do not believe the rules which you have used to lengthen the first line and to underscore the second line from the bottom increase the effectiveness of that display.

A GLANCE at the St. Patrick's Day extra of *Gulick's Review*, Muskogee, Oklahoma, printed on green stock, should make any loyal son of Erin swell with pride. The mechanical features, as well as the editorial and those of a sentimental nature, are well cared for.

SAM LITTLE, Hillsboro, Illinois.— The page advertisement is very good in most respects, but we feel that all the display lines are too nearly the same size, and, consequently, the heading does not have the prominence it deserves. If you had a good twenty-line letter for

the words "Special Sale," the necessary prominence could have been attained and, at the same time, the elimination of the colons could be brought about.

GEORGE L. SCHUESSLER, St. Paul, Minnesota.— The only criticism we have to offer in regard to the advertisements you have sent us is that the borders are so black they detract attention from the matter. We are reproducing one of these advertisements.



Advertisement by George L. Schuessler, St. Paul, Minnesota. Border too strong and serves to subordinate text.

CHARLES J. HERZBERG, Chicago.— Your advertisements in the *Jeffersonian* are very well arranged and call for little criticism. We should prefer to see some arrangement in the heading for the Cole advertisement whereby the heading was centered.

EDWARD C. STERRY, Kamloops, British Columbia.— The advertisements are very effective, both as regards writing and composition. We would criticize only your tendency to set headings flush to the left instead of centering the lines, which, we believe, is the most pleasing method of arrangement.

RALPH K. GORE, Hiawatha, Kansas.— The first page of the *Democrat* is well arranged, the various headings being placed to good advantage. The only criticism we would make, and that is largely a matter of individual taste, is in regard to the panel at the top of the page which you have constructed with linotype border. Our opinion is that plain rule would have harmonized more nearly with the type used in the headings.

ERWIN BALDWIN, Centerville, Iowa.— Your work is high-class. In several instances, however, we believe the excellent display would have been further strengthened had you surrounded the advertisements with six-point rule borders as you have done on the majority of the advertisements. This would separate the advertisement from the surrounding matter and make it stand out more prominently. The advertisement for Salinger and Goldstein is one of the most effective advertisements of its character we have ever seen. The advertisement for Curtis J. Phillips, which is reproduced, is very effective but is lacking in balance, somewhat due to insufficient strength in the heading. An advertisement, to gain the highest effectiveness, should have a good heading, which not only serves to give the design balance, but is valuable in attracting the attention of readers, for it is at the top, or near there, that the eye of a reader is first, by instinct, drawn.



Well-arranged small advertisement which lacks strength in heading.

Churches and Advertising.

The eight-page section devoted to religious news and church advertisements, which appeared in the Baltimore *News* of Saturday, April 11, sets a mark in this kind of advertising. A notable feature of this section is that the churches not only advertised in larger space than heretofore, but in a number of instances in this Easter church section, "reason-why" copy is used. The churches actually gave exceptionally good reasons why people should go to church. In a letter to THE INLAND PRINTER, Arthur G. Turner, manager of the Classified Advertising Department, states that the *News* was the first newspaper to start display advertising for the churches in a big, progressive way, when it inaugurated a half-page religious campaign on Saturday, January 4, 1913. Many wide-awake publishers have followed the same plan to good advantage, and churches have found in the advertising columns of their local papers a solution of the problem of empty pews.

Written for THE INLAND PRINTER.

A FUNNY NEWSPAPER.

BY T. C. O'DONNELL.

I DO not mean by this that the newspaper itself is funny, but that it produces bushels of fun for its editor. For, while peradventure God could make a blither editor than A. E. Bates, of the Stony Plain (Alberta) *Rural Weekly News*, peradventure God didn't, as the old bishop said of his delectability, the strawberry. Editor Bates never took a master's degree in casework, as a glance at the accompanying illustration shows, and he is absolutely independent of the so-called laws of grammar or rhetoric — and he speaks right out in meeting.

RURAL WEEKLY NEWS

Motto "Tell the Truth and shame the devil"

An Independent Paper published in the Interest of the People of Stony Plain Constituency.

VOL. 3. Stony Plain, Alberta; Saturday January, 10th. 1914 NO.4

LOCAL News

PERSONALS

Mr. J. C. Warner who lives 5 miles north west of town is to have a sale on Jan. 21st.

Mr. Hill of Heatherdown was in town this week.

Get rid of that Cold so you can root for our Hockey Team on next Friday night. Don't forget the date Jack.

On next Friday night there will be a Mask Carnival at the Skating Rink here in town. Wabuman also will be down to play a game of hockey the same night. There will be music, and [illegible] etc. will be given. [illegible] be a great suc-

IN A NUTSHELL

RIFLE CLUB Organized

On Thursday night a meeting was held in town to organize a local Rifle Association.

Mr. Roberts occupied the chair and opened the meeting by briefly setting forth the objects of the Club and outlining the methods of forming such an organization. After some discussion by a number of the audience the meeting proceeded to enroll about 20 members as a starter and then elected the following officers —

Mr. Murd Mc Kinley Captian.
Mr. Franklin Sec. and Treas.
Committee—
Mr. L. Pugh
Mr. L. Robey
Mr. Twe

INGA

News Notes

Next Wed. at Inga the Great Debate of the Season will take place when the married men will maintain that "Married life is better then Single Life" The subject is one that will cause no little excitment and require some real grey matter. The Affirmative are— Messrs Schinke, Crowe, Prop and some other faithful married man to take the place of Rev. Simpson who finds himself unable to grapple with such subtile subjects. Negetive- L. Pugh, A Bates M. Washburn, and G. Pugh.

Inga sure knows how to get Fun out of Nominations and enthu[illegible] into elections.

OUR Rural REPORTERS

Keephills

A nice Social and Dance was held in the Keephills School House on Christmas Eve.

Mr. Woodman has returned from B. C.

Mr. Hoarn sufferred a severe kick from his colt when at Duffield Station last week.

On New Year's Day a party gathered on Ruff's lake, and spent a very enjoyable time.

Saturday, January 3rd. the wife of Mr. Herman Plautz was presented with a son.

Last Sunday Rev. R. H. Ing[illegible]ucted Divine Service [illegible]ut found his

Cards

J.H. Foerster
JUSTICE OF THE PEACE
Register of Births, Marriages and Deaths.
Fire Insurance Official Auditor.
STONY PLAIN ALTA.

F. W. LUNDY
Barrister, Solicitor, and Notary Public, Etc.
Money to Loan
Office STONY PLAIN

Dr. J. E. Du Vall
V.S. V.D. M.V.S.A.
Veterinary Surgeon

A NEWSPAPER THAT PRODUCES "BUSHELS" OF FUN FOR ITS EDITOR.

But when it comes to fun — pure, unadulterated fun — Editor Bates has the rest of the fraternity backed clear off the boards. He is off the beat of the man with the greatest little circulation-getting scheme ever devised, as also of the advertising solicitor, and while an occasional supply-house man calls on him, the extent of his buying does not injure his sense of humor, as another scrutiny of the accompanying illustration will indicate. The only other possible source of worry and disquiet is the labor problem, and inasmuch as he is both the captain and the entire crew of this typographical "Nancy Brigg," this is reduced to the minimum.

Thus did Editor Bates choose a community where his entire time could be devoted to chuckling over the ire of his readers. For, with a realism that might produce stunning problem plays, he chronicles the little doings of the day, scolds his readers for their lack of imagination, and in general, preaches the gospel of the detached state of mind. Some of them get real peevish about it, with the result that there is a constant stream of nasty dispositions to and from his shop. And then he laughs — a glorious, Carlilean laugh — and hits back with an editorial something like this, taken from a recent issue:

"While it requires no special genius to criticize, yet we are inclined to think that the honest critic has his legitimate field as well as the man who ever poses as a booster and refuses to see ought wrong in anything or anybody. After all, the popularity that comes to the man who only flatters, is a cheap kind of asset that is worthless anyway, for it generally is founded on a hill of white lies, which are weak-kneed things to say the least.

"We are not looking for such bouquets as these so-called boosters get, therefore we are free to criticize, as we imagine that our district has enough pretty things said about it without us adding more to help spoil it. Therefore, while we also are proud of our district, we are not blinded by such pride, but expect to be free to criticize."

No, the enterprise does not pay Bates big, as measured in terms of the passbook, but fortune has been lavish with fun, and to further compensate him he sees signs, he thinks. that a sense of humor is taking root in the locality, which is considerable accomplishment in any community.

NEWSPAPER MADE FOR USE AS WRAPPING-PAPER.

Two days each week a daily paper published at Eberswalde, a Prussian town near Berlin, is printed on only one side of the sheet, and on these days the paper is made twice as large as usual so that the public loses nothing in the way of reading-matter. The object of this curious arrangement is to make the paper useful as well as instructive, as it can then be used for wrapping up provisions without any touch of printers' ink.— *Popular Mechanics.*

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Harris Pressman Seeks Position.

(1903) Young man thoroughly familiar with four-color processwork and embossing, as well as S.1. Harris press and Optimus cylinder press, would like to secure a position running S.1. one or two color presses.

Foreman of Photoengraving Department.

(1904) A photoengraver of several years' practical experience in the systematizing management of a photoengraving and art department would like to get in touch with some firm who would appreciate a conscientious man. Understands newspaper and commercial photoengraving thoroughly. Thirty-four years of age. Married. Union.

Printing Instructor Seeks Change.

(1905) Man of unusual ability as a printer, designer, layout-man, and a close student of the art, would like to get in a school (preferably one that is new) and be able to make the selection for the equipment, lay out the course and put into practice the knowledge gained through hard study. Graduate of the I. T. U. Course of Instruction in Printing, also a student of book-cover design of the Arts and Crafts Course of the I. C. S. at Scranton; college graduate, as well as having fifteen years' practical experience in every capacity of newspaper and job offices. Comes highly recommended.

All-Around Printer Seeks Change.

(1906) Good all-around printer, ten years' experience in one shop, thorough understanding of Gordon presswork, composition, paper-cutting, estimating and everything that goes with a small job-shop, would like position in small job-shop in any part of Illinois or adjoining States. Married. Steady and honest.

Ad. and Job Compositor.

(1907) A student of a course of advertising seeks practice in prospective line to supplement his studies. Has twelve years' experience at job and advertisement composition. Twenty-eight years of age.

Seeks Position on Weekly Newspaper.

(1908) Young printer would like to secure position on a weekly newspaper in a medium-sized town in Ohio or the Middle West, either as printer or advertising solicitor with the opportunity of writing for the paper. High-school graduate. At present enrolled for a one-year course in English composition in the night class of University of Cincinnati.

Superintendent or Assistant Manager.

(1909) High-class printer, thoroughly conversant with estimating, cost systems and all the details necessary to the production of high-class printing, would like to locate in large city as superintendent or assistant manager of an up-to-date shop. Past five years entire charge of mechanical department of $20,000 company consisting of three cylinders, three jobbers, well-equipped composing-room and bindery. Twenty-seven years of age. Excellent references.

Printer Seeks Change.

(1910) Young man twenty-five years of age, with eleven years at the trade, would like to make connections with shop doing the better class of work, preferably in a small city, or to take charge of job department in an up-to-date shop. First-class book and job man, and understands the platen press thoroughly. Original ideas with ability to execute them. Would consider foremanship of country office. Union.

Seeks Foremanship on Daily Paper.

(1911) Young man, thoroughly trained in newspaper work, and a good executive, desires foremanship of daily in Central or Eastern States. Has had experience as foreman of small papers and has worked as make-up on metropolitan dailies.

Seeks Partner with Capital.

(1912) Manager of progressive printing business in Western city of three hundred thousand desires to interest some one with capital to purchase interest of retiring holder. $3,000 to $3,500 required. Full investigation given.

Opening for Bindery Foreman.

(1913) Well-established printing-plant desires a bindery foreman. Both edition and blank-book work handled. Fifty employees. Modern building and equipment. Old established business. Town fifteen thousand, Middle-western State.

Pressman Seeks Change.

(1914) Cylinder and job pressman of twelve years' experience would like to get into a town of from fifteen to twenty thousand inhabitants that has a good school system.

Engraver-Foreman Seeks Managership.

(1915) Foreman now employed by large engraving-house wants position as manager. Accustomed to handling men. Knows good work and can turn it out. Also an artist of unusual ability. First-class references.

Seeks Position as Machinist-Operator.

(1916) Linotype machinist-operator, compositor, pressman and general workman from the front office to the back, including the capacity of cost accounting, would like a position as machinist-operator on a Model "K," 5 or 8. Able to take foremanship and handle men to the best advantage. With present employer past four years, but desire for advancement induces change. Would like opportunity to operate cost system in connection with other work.

Mechanical Retoucher and Designer Wishes to Change.

(1917) A mechanical retoucher and designer wishes to make a change and to locate in a position that offers permanence and an opportunity for advancement. Will make a specialty of mechanical and perspective drawings from blue-prints.

Opening for All-Around Printer.

(1918) A private plant in Illinois is in need of a printer. Wants a clean, sober, steady, non-union man, married preferred, thirty to forty-eight years of age. One who is not too slow, but reasonably fast and not afraid of work. A clean straight-matter man, one who can make himself useful about a printing-office, can fill the position. Offers a good, permanent job with work all the time for such a man.

Desires to Connect with Weekly or Semiweekly Paper.

(1919) A young married man, now manager of a prosperous weekly paper, desires to connect with a good weekly or semiweekly where he can establish himself for the future. Would lease, or take position of manager on a paper where he could buy an interest or the entire property in a few years. Has been in present position four years, has put the paper upon a business basis and made it a success. Has good education, experience on both daily and weekly papers, and can write intelligent advertisements. Can give first-class references.

Platen Pressman Desires Position.

(1920) Platen pressman, experienced on fine embossing, color and register work on platen and upright presses, also in mixing colors, desires to change. At present employed, but is desirous of changing to increase opportunities. Thirty-five years of age; non-union. Can furnish best of references.

Platen Pressman Desires Position on Pacific Coast.

(1921) Platen pressman, twenty-five years of age, would like to locate either in a large or small city in Oregon, Washington or northern California. Has worked for the past ten years on all kinds of presses, and desires to learn more about cylinder presswork; experience, at present, being limited to feeding. Union.

Desires Position as Foreman or Superintendent.

(1922) Man with twenty-five years' experience in the various lines of printing, principally on catalogue and booklet work, is seeking a position as foreman or superintendent of a general job-plant doing a business of about ten thousand dollars a month. Good executive; understands buying of equipment; is thoroughly posted on machine composition; has a general knowledge of costs and dealing with customers direct. Desires to locate where prospects of permanency and congenial surroundings are assured. Open-shop man. Can furnish first-class references.

Desires Position in Art Department of Advertising or Printing Concern.

(1923) Commercial artist, now conducting own studio, would like to get in touch with some advertising or printing firm doing high-grade booklet and advertising printing that would offer him the opportunity to learn the business. Is willing to start at a small salary. Student of School of Applied Art for four years, specializing on lettering and designing. Can do work in practically any line of commercial art except photo retouching. Will submit specimens of work on request.

Machinist-Operator Desires Position.

(1924) Printer of about eleven years' experience on various kinds of work, including stonework, has recently finished course on linotype and would like to secure a position as operator or machinist-operator. Would be willing to work part time on the floor if necessary. Prefers to locate in Detroit, Michigan, or in Buffalo or some other place in New York. Union.

Situation Wanted by First-Class Compositor.

(1925) Compositor having fourteen years' experience on job, tabular, catalogue, book, newspaper and magazine work, desires position with opportunity for advancement. Can write advertisements, and has a thorough understanding of the mail-order business. Executive ability. Prefers Cleveland, Boston or New York city, but will locate anywhere east of the Mississippi. First-class references.

Opportunity to Obtain Interest in Growing Business.

(1926) An opportunity is open to a first-class job-compositor, capable of taking charge and having from $1,000 to $2,000 to invest in a growing plant in a city of eighty thousand in the Middle West. The plant has a splendid equipment, is eight years old, and inventories nearly $10,000. Would prefer to have interested party go out and investigate. References will be required. Union shop.

Bookbinder Seeks Position.

(1927) Practical all-around bookbinder is seeking a position as superintendent or foreman in cloth or leather edition bindery. Thoroughly understands every branch of the trade, and can furnish best of references from past employers.

Opening for All-Around Job-Printer and Pressman.

(1928) A firm publishing a weekly paper and doing a general job-printing business, located in Maine, is in need of an all-around job-printer and pressman — one who is good at presswork, both platen and cylinder, and who is capable of taking charge.

Opening for Four Linotype Operators.

(1929) A large plant in North Carolina is in need of four first-class linotype operators. Want good men only. Union.

Experienced Proofreader Seeks Change.

(1930) Experienced proofreader, practical printer and a university graduate, now holding responsible position in large office, desires to make a change. Is author of a standard work on proofreading. Competent to take charge of any proofroom. Will consider only first-class offers.

Label and Specialty Printing Business for Sale.

(1931) A splendid opportunity is open to purchase a label and specialty printing-plant in the Middle West. Owner desires to dispose of it on account of other interests which occupy his full time. Plant is well equipped for label and specialty printing, and has a large volume of business which comes regularly and unsolicited. Very little actual capital is required providing satisfactory evidence of ability and character is furnished. Good opportunity for a live young man to build up a business.

Seeks Position as Superintendent.

(1932) A man having over twenty years of practical as well as business experience is seeking a position as superintendent of a printing-plant. Is an artist as well as a printer, and has handled all kinds of printing, both black and specialty colorwork. Can lay out and plan work to insure best results.

OBITUARY

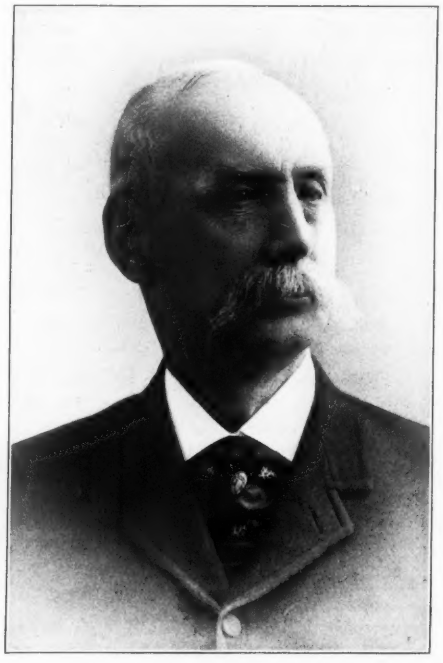
Theodore W. Sheridan.

Theodore W. Sheridan, president of the T. W. & C. B. Sheridan Co., died suddenly at his residence, 294 Adelphi street, Brooklyn, New York, on March 29.

As head of the T. W. & C. B. Sheridan Co. for the past sixty years, Mr. Sheridan has been responsible for more improvements and advanced methods in the manufacture and use of bookbinding machinery than any other man.

His concern had just moved from its store at the corner of Duane and Elm streets, New York city, on which block it had been for a period of over fifty years.

In addition to being president of the T. W. & C. B. Sheridan Co., Mr. Sheridan was president of the Sheridan Iron Works, Champlain, New York, and was one of the



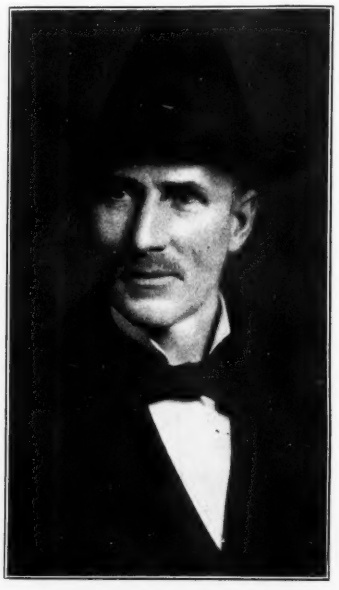
Theodore W. Sheridan.

charter members of the Atlantic Yacht Club, and was Commodore of the Sea Cliff Yacht Club (which adjoins his country home, "Cliff Crest") ever since its incorporation. He was also a member of the Arkwright Club, of New York city.

Frederick Barnard.

Frederick Barnard, widely known as a pioneer in the printing industry, and having the reputation of being the oldest "boss printer" in Chicago, passed away on Friday, April 10, at his home 424 South boulevard, Oak Park, Illinois, at the age of seventy-seven years.

Mr. Barnard came to Chicago as a boy from Somerton, Somersetshire, England. In 1847 he sold papers on the streets. Ten years later he began as a printer in the office



Frederick Barnard.

of Beach & Barnard, which firm in 1871 changed to Beach, Barnard & Co., and in 1893 to Barnard & Miller. The business has been in its present location on North La Salle street for thirty years. The concern is one of the best known in Chicago or the West, and specializes in law printing, handling a large volume of trade and enjoying an enviable reputation for high-class work and fair dealing.

At one time Mr. Barnard was president of the Typothetæ, and was also active as a member of the Chicago Historical Society, the British Empire Association, Old-Time Printers, and the Masonic Fraternity. He was a public-spirited citizen, and a genial companion. His name will long be remembered by the members of Chicago's printing circles.

It is attention, more than any difference in native powers, that makes the wide difference between minds and men. In this is the source of poetic genius, and of the genius of discovery in science. It was this that led Newton to the invention of fluxions and the discovery of gravitation, and Harvey to find out the circulation of the blood, and Davy to those views which laid the foundation of modern chemistry.— *Brodie.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

"Twenty Years of Johnsonized Machinery."

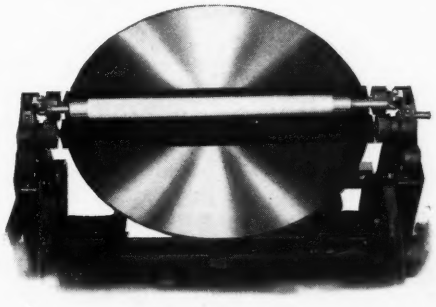
Under the above title an illustrated, embossed, silk-tied catalogue has been issued by the C. I. Johnson Manufacturing Company, of St. Paul, Minnesota, showing graphically the equipment to meet all the needs of the printer. It is a convincing piece of literature, thoroughly well done in every respect.

Dexter Folder Company Moves Salesrooms.

Announcement has been made by the Dexter Folder Company of the removal of its salesrooms to the ground floor of the Rand-McNally building, 528-530 South Clark street, Chicago. Arthur C. Hammond, western manager for the company, is in charge and will take pleasure in demonstrating the latest types of Dexter feeders, folders and cutters.

Wanner's Union Ink Vibrator.

Wanner's Union Ink Vibrator, an illustration of which is shown, is a new vibrator for Chandler & Price, Challenge, Peerless, Gordon, Colt's Armory, John Thompson and



Union Ink Vibrator.

Gally Universal Platen Presses, which has been placed upon the market by the Wanner Machinery Company, 703 South Dearborn street, Chicago. In this device a steel roller vibrates a full two inches, giving thorough distribution, and the ends are supported by special attachments to the top of the roller saddles. Simple adjustments enable the relations of the rollers and the vibrator to be maintained.

Wing Continuous-Strip Mailing-List Printer.

For several years the Wing continuous-strip mailing-list printer has been in the process of development, and now, guaranteed to be practically perfect, is offered to all responsible publishers subject to approval. This list printer, an illustration of which is shown, is hand-operated, prints from the roll and coils the printed list into a solid roll ready for transferring to the mailer. The claims made for this printer are: Ordinary proving may be done with it; there is no change required from doing one kind of work to another, except when a wider or narrower galley is to be used, and then only to change the roll of paper to one of corresponding width; this change is very simple and can easily be done in five minutes; mailing



Wing Continuous Strip Mailing-List Printer.

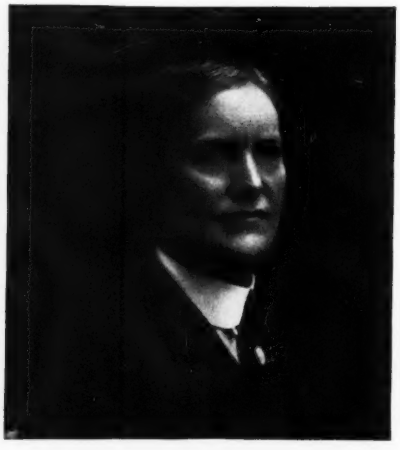
machines will accommodate a much larger number of addresses when this printer is used, as the list is coiled solid and is also true on the edges, insuring smooth running through the mailer; it does away with reeling the list into the mailer; there are no loose sheets of paper to handle, get soiled or torn; there is no pasting of joints. Chauncey Wing, Greenfield, Massachusetts, is the manufacturer, and will gladly submit complete information, and also specimens of the work done.

Non-Curling Gummed Paper—500 Sheets to the Ream.

Announcement is made by the Ideal Coated Paper Company, of Brookfield, Massachusetts, that in order to standardize its Non-curling Gummed paper, this paper will hereafter be sold in five-hundred-sheet reams. There will be no increase in price per sheet or pound. This is a matter of service to the printer, and is but another indication of the studious attention which the Ideal Coated Paper Company consistently gives, perfecting its entire product either in quality or service. The company's attitude toward printers is an attitude of coöperation, and its standardizing of the Ideal by establishing five hundred sheets to the ream is a bigger step forward than is brought out at first glance.

New Managers of Chicago and Detroit Branches of Keystone Type Foundry.

J. H. Taylor, who has been manager of the Detroit house of the Keystone Type Foundry since its opening in 1905, with the exception of a short time during 1908 and 1909 when he was transferred temporarily to the San Francisco house, has been promoted to the position of



J. H. Taylor.
New manager of Chicago branch of Keystone Type Foundry.

manager of the company's Chicago house. Mr. Taylor is one of the most successful, best known and most popular men in his line, and his promotion is the best evidence of the confidence of the Keystone management in him.

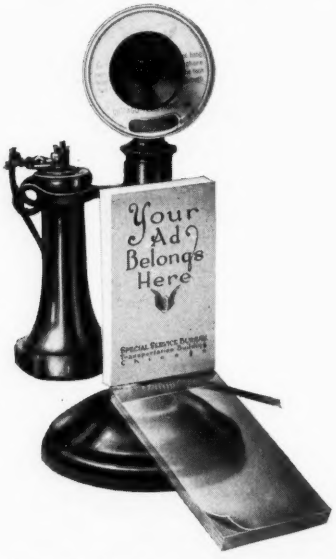


Ward Morton.
New manager of Detroit branch of Keystone Type Foundry.

Ward Morton, who for a number of years has represented the Keystone Type Foundry in the State of Michigan, succeeds Mr. Taylor as manager of the Detroit branch. Mr. Morton's "first appearance" in the Keystone was about twelve years ago. He was at that time connected with the New York house. Later he was connected with the advertising department of the Curtis Publishing Company, but the "lure of type" was too strong for him and he shortly drifted back to the fold, this time associating himself with the Detroit house, where he has since remained.

The Phone-Memo—Advertising Service for Printers.

An advertising service which should prove to be of value to printers is being offered by the Special Service Bureau, 536-537 Transportation building, Chicago. This service consists of an attractive memo-pad holder, which can be attached to the telephone where it is always ready for use in taking notes during a telephone conversation. Upon the holder — both front and back — and also upon each sheet in the pad, is placed the name or advertisement of the one giving out the holders. By securing a number of these holders and distributing them to customers, the printer will have an effective advertising medium as his name will continually be before the buyer of printing. By



Showing the Phone-Memo in Position and Folded Up Out of the Way.

using a pad campaign — supplying at regular intervals new pads bearing different advertising matter — a constant follow-up of direct advertising can be carried on.

A feature of the phone-memo holder that should appeal to the user is the fact that it is placed in the correct writing position, and when not in use can be folded up out of the way.

The Special Service Bureau offers to printers, at nominal cost, the holders as shown in the illustration, together with pads bearing the name and advertisement, and, if desired, will plan effective advertising copy which can be placed upon the pads. The sales policy of the bureau protects the advertiser against duplication by any other firm in the same line of business in his territory.

New Catalogue of Anderson Folders.

An attractive catalogue describing and illustrating the various folding-machines comprising the Anderson line has recently been issued by the Anderson Folder Company, of Lafayette, Indiana. Jobbing, book, pamphlet and newspaper folders are shown, and also illustrations of folds that can be made of these machines. The Anderson folders have a number of special features, and all of the essential parts are made with the idea of giving continual and satisfactory service.

A New Gasoline Burner for Slugcasting Machines.

The gasoline burner, as applied to slugcasting machines, may at times be very irregular and unsatisfactory in its operations, causing much annoyance and loss of time. In constructing the burner shown in the illustration, the inventor has aimed to make an apparatus that will not clog with soot or dirt. It will have no small holes concealed where it is difficult to reach them. It will have an



New Gasoline Burner for Linotype Machines.

adjustable mouthpiece burner that can be readily regulated, and it will have a constant flame. There will be no tubes to break nor top pieces to warp. With this burner one may use the same grade of gasoline used in autos. The burner will not need cleaning except at rare intervals. The opening in the cap is large, the gas passage to the needle valve is direct, and easily cleaned. The gas is generated without smoke and burns with a purplish-blue flame. The mouthpiece burner is similar to those used for gas and will keep the mouthpiece adequately heated. If more or less heat is required at the mouthpiece, the valve may be altered as desired, no torch being required.

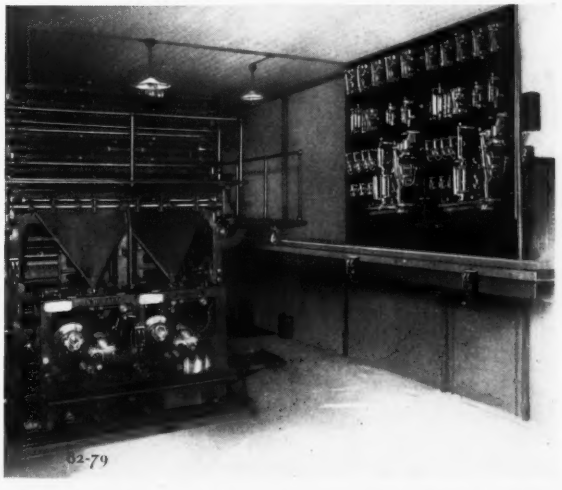
This burner is sent on thirty days' trial, and may be returned at any time during that period if it doesn't give entire satisfaction. An examination of the illustration will show the good points referred to. Full information can be obtained from the manufacturer, W. W. Latta, Brainerd, Minnesota, who will also send letters from satisfied users.

A New Form of Control Station for Automatic Machine Controllers.

Until recently the automatic control of large printing-presses and other machinery was by means of a number of buttons which closed or opened the circuit to the control board governing the operation of the motor drive. Depressing any one of a series of buttons caused the controller to operate in accordance with the indication at the button depressed. Thus, when a machine operator was engrossed in the operation of "inching" a press, for instance, he had to "feel" his way to one of the buttons, trusting to luck to strike the right one. Naturally under such circumstances it was an easy matter to make a mistake — push the wrong button — with ofttimes unfortunate results.

Appreciating this detail the Monitor Controller Company of Baltimore has made use of a very simple but extremely effective and reliable device — a safety-lever station for the operation of its Monitor system of control. This device resembles very much the appearance of a silhouetted warning finger. The lever projects directly outward at right angles to the face of the controller station and can readily be seen from any position — no matter whether the lever is at "Start" (up position) "Ready" (center) or "Safety and Stop" (down). And of the greatest importance from the viewpoint of the operator is the simplicity and certainty of correct operation of the station. One need not "feel" around for uncertainly — strike the handle downward (the quickest action that human hand can make) and the electrical circuit is immediately opened and the machine stops. When an operator is "head and shoulders" inside the frame of the machine the advantages of such rapidity and certainty of operation are apparent.

Another feature worthy of mention in connection with the starting operation of the safety-lever station is that



Hoe Sextuple Press in Plant of *Times-Democrat*, New Orleans, Louisiana.

The operation of this press and of a Hoe Quadruple press located adjacent to it is controlled by Monitor controller system.

when the lever is moved upward into start position, it will automatically drop back into "ready" after the press has started. And it remains at ready position until manually moved again. Thus, in the event of the machine's being stopped from any other station, or in the event of failure of current supply, the controller automatically releases and opens the motor circuit so that the machine can not start again upon the return of voltage until the "start" lever has again been manipulated.

The controller is also provided with a no-voltage release, so that, should the line voltage fail while the

motor was in operation, the controller would release and open the motor circuit, and will not again close the circuit upon return of voltage until the start-lever has again been manipulated. An overload release is also furnished which will stop the motor in the event of abnormal current conditions due to trouble on the press or at the motor.

The installation shown in the illustration is at the plant of the *Times-Democrat*, New Orleans, Louisiana.

The Monitor equipment here shown in the panels at the upper right of the illustration controls the operation of a Hoe Sextuple press, which is driven by two motors of 60 and 7½ horse-power, respectively, and a Hoe Quadruple press driven by a 40 and 5 horse-power motor equipment.

Monitor safety-lever stations are visible on the press as well as on the base of the gallery supporting the panels.



New Addition to Plant of the Manz Engraving Company.

The Publishers' Protective Association.

In a recent issue of THE INLAND PRINTER a request was made for information regarding the Publishers' Protective Association. We take pleasure in passing on the information this request brought forth.

The Publishers' Protective Association was first organized in July, 1913, for the sole purpose of collecting and adjusting a large amount in contracts for a Milwaukee, Wisconsin, publishing company. Such headway had been made on these claims that, several months ago, it became necessary to begin other work in order to keep the force that had been employed busy. The idea of organizing the publishers of the United States and Canada into one large organization for coöperative advancement, and the promotion of other benefits, had previously been conceived by the originator of the association, S. Sylvester Baird. Mr. Baird laid his plans before Mr. George H. Owen, of the Feister-Owen Press, Milwaukee and Philadelphia, who immediately became interested in the work and has devoted considerable time to the upbuilding of the association.

The first State in which the work of organization was undertaken was Iowa, and, Mr. Baird states, more than eight hundred membership certificates have been sent to publishers in that State. The next efforts are to be directed to Illinois, and the same or even better results are expected from this State.

The work of the association consists of making collections and the investigation of any and all credit ratings that members may desire. The collection methods are especially adapted to publishers' accounts, and the association assures members prompt returns and reports.

Publishers desiring complete details regarding the work of the association may obtain them on application to the home office, Manhattan building, Chicago.

Manz Engraving Company Builds New Addition to Plant.

Continual increase in business, which has doubled in the past five years, made necessary the building of an addition to the plant of the Manz Engraving Company, of Chicago. The original building occupied a space of 312 by 165 feet, of which 232 by 165 feet was devoted to the pressroom. Of the remainder, part was two stories high and part three stories. Expansion of business forced an addition of 57 by 153 feet at the south end, and the new addition will cover a space of 80 by 165 feet. In a recent communication, O. J. Bersbach, assistant secretary and treasurer of the company, states that 1913 was the company's banner year, and that during the first few months of this year the plant has been running twenty-three hours a day, including Saturday and Sunday.

Water-Marking of Paper with Private Marks.

The subject of water-marking of papers is one that has received considerable attention for some time past, and interest, generally, has been centered upon the reproducing of private marks in paper for commercial purposes. It has been, and is becoming more and more, recognized that the consistent and persistent use of a private mark, a trade-mark, on every item of merchandise handled by an establishment, also carrying the trade-mark on all advertising sent out and on all stationery in use, gives an individuality



Charles Drury Jacobs.

to the establishment and adds greatly in giving publicity to the products. Having this in mind, many firms have even gone to the extent of having the trade-mark water-marked in all of the stationery used in connection with the business.

Records show that about 1282 A. D. hand-made papers were trade-marked by water-marking and carried the mark of the maker and, later, the printer. Many of our readers, undoubtedly, have seen the beautiful specimens of hand-made papers made in Italy, France, Germany and England, all of which possess artistic values, but the cost of which, on account of the expense attached to making the hand mold and later making the paper sheet by sheet by the hand-made process, practically prohibits their use for general purposes.

The idea of commercializing the artistic hand-made values by adapting them to the American paper machines so that practically every grade of bond and writing papers could be trade-marked with the firm name or design, thereby adding individuality, dignity and publicity value to the stationery, and permitting of such quantities being made as would make the proposition acceptable to or usable by every concern, was conceived and has been put into practice by Charles Drury Jacobs, of New York city. To the printer or stationer this opens the opportunity to supply customers with stationery which bears their individual mark. The accompanying illustrations are reproductions of trade-marked bond paper and show the possibilities of the process used by Mr. Jacobs. Trade-marks can be reproduced in stationery, in facsimile of design or lettering, in outline or shaded effect.

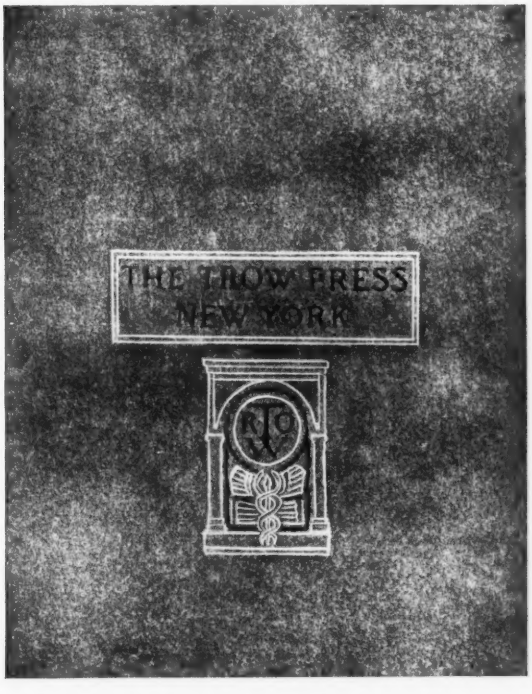
A booklet showing a number of marks that have been used in papers for customers will be sent by Mr. Jacobs to any printer, stationer, publisher or lithographer addressing him at 2323 Woolworth building, New York.

Prize-Winners in Century Dictionary Advertisement Contest.

The prize-winners in the Century Dictionary advertisement contest, announcement of which was made in the February, 1913, issue of THE INLAND PRINTER, are as follows: First prize, full morocco binding, John H. Hodgson, *The Iron Age*, Service Department, New York city. Second prize, three-quarter morocco binding, A. L. Nuhn, Canton, Ohio. Third prize, half Morocco binding, J. F. Tucker, New Philadelphia, Ohio. Fourth prize, half pigskin binding, S. S. H. Jones, Schenectady, New York. Fifth prize, library buckram binding, O. W. Magor, Denver, Colorado.

Printing and Allied Trades on Parade at Opening of New York Exposition.

Two hundred plus of America's leading caterers to the printer put on their best bib and tucker for the opening of Cochrane's Printing Show — otherwise "The Second National Printing, Publishing, Lithographing, Paper, Advertising, Stationery and Allied Trades Exposition" — on the evening of Saturday, April 18. In volume, the attendance was the equal of that of the first night of a



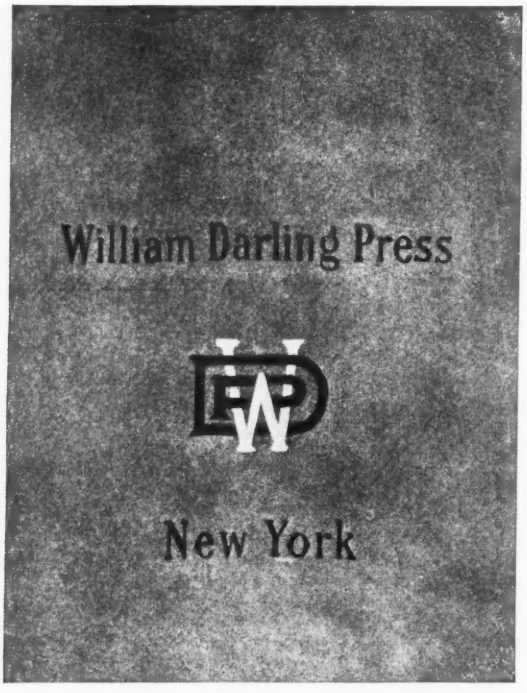
Increasing the Advertising Value of Stationery by Using the Water-Marked Trade-Mark.

year ago, and the quality of the visitors was generally conceded to be considerably higher.

Monday was one of those drizzly, humid days which the experienced Father Knickerbocker seems to delight in handing out to his visitors and "steadies," consequently the attendance on the second day was not so great as on the corresponding day of a year ago, and some of the exhibitors were wondering whether to blame it on the

weather or Mr. Cochrane's new system of distributing admission tickets.

The show this year was augmented and improved by displays of lithographic and typographic work, which were shown on the second floor of the Grand Central Palace. While the specimens displayed were undoubtedly first-class and an unusual attraction to any lover of good printing, yet the complaint at this writing was that the crowds did not seem to be interested in this portion of the exhibit, evidently preferring to congregate where the wheels go around. So far as appearance goes, the management marred the ensemble by permitting a few fakey purveyors of jimcracks to occupy small spaces here and there throughout the hall.



Individuality is Given to Letter-Heads by Having the Special Water-Mark.

Publishers of the Great Dailies Meet at New York.

The sumptuous corridors of the Waldorf-Astoria were crowded with members of the American Newspaper Publishers' Association and their business friends during the annual convention of that organization, April 21 to 23. The publishers met in executive session, and very little, if anything, of what they do is given publicity. The association was shown to be in a very good condition, and fraternal addresses were made by the officers of nearly all the trade unions connected with the printing industry.

Several of the parlors on the Fifth avenue side of this world-famous hostelry were occupied by the following typesetting machine concerns — the Mergenthaler Linotype, the Intertype people, Lanston Monotype. The Thompson Type Machine Company and Miller Saw Trimmer were also represented. Large numbers of people visited the exhibits, many of them evidently to view the rendezvous of fashion and feminine beauty transformed into a miniature machine composing-room.

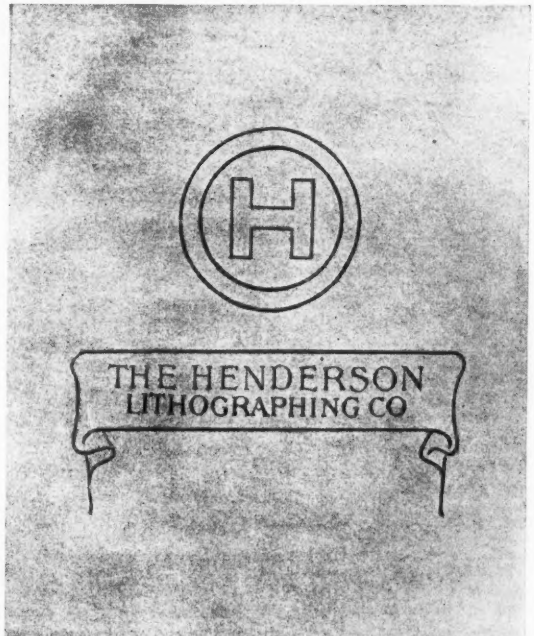
BOOK REVIEW.

"Mistakes in Writing English."

There always seems to be room for one more book devoted to the more or less thankless taste of endeavoring to make us write and speak correct English. We read those books and go on our blundering, careless, slangy and vulgar way. The reading helps us, however, for occasionally we remember, our conscience pricks, and a lingual fault is overcome. In his "Mistakes in Writing English," Marshall T. Bigelow has packed a large number of common errors in small space, and has managed to show us in few words why they are errors. He also has the knack of introducing a vulgarism to his readers in its most offensive form. We note the absence of that flavor of pedantic "smartness" that marks some books devoted to reform in English speech. Its form is that of a convenient handbook and a copious index makes it a handy compendium for any person whose duty requires a knowledge of correct English. This book can be secured through The Inland Printer Company, Chicago. Price, 50 cents.

The Copyright Laws and Treaties of all Countries.

We have received from the publisher, G. Hedeler (Rossstrasse 11), Leipsic, a copy of a newly issued book, "*Uhrheberechts-Gesetze und-Verträge in allen Ländern*," of which title the above heading is a translation. This is the third and thoroughly revised edition of this work, which is compiled by Dr. Ernst Röthlisberger, of the University of Berne. Its 562 large octavo pages of solid print give complete information regarding copyright everywhere, and an extensive index adds much to the usefulness of the compilation, which is in German. In paper cover its price is 15 marks ($3.57); bound in linen covers, 16½ marks ($3.93).



Lithographer's Trade-Mark Water-Marked in Stationery.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 53. MAY, 1914. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

APRONS.

PRINTERS' APRONS — Good blue material; four pockets; made for service and convenience; prepaid, 50 cents. LEWIS APRON CO., Roanoke, Tex.

BUSINESS OPPORTUNITIES.

LINOTYPE PLANT AND GOOD-WILL FOR SALE — Established and doing business in New York city; rare opportunity for one or more practical men with $15,000 capital. Address ROBERT S. DUBOIS, 23 Vandewater st., New York city.

MANAGER of progressive printing business in western city of 300,000 desires to interest some one with capital to purchase interest of retiring holder; $3,000 to $3,500 required; full investigation given. E 640.

JOB-PRINTING PLANT FOR SALE; splendidly equipped; owner wishes to retire and offers special inducement; prompt action; full particulars address GEO. A. MILLER, 709-711 Locust st., Des Moines, Iowa.

FOR SALE — A well-equipped printing-office and bindery in prosperous East Tennessee; present owner can not give it personal attention; easy terms, if desired. A. R. BROWN, Erwin, Tenn.

FOR SALE — One of the largest printing and stationery houses in Southwest; plant worth $50,000; controlling interest can be secured; write for particulars. E 638.

FOR SALE — On account of death, old-established printing-plant in San Francisco; splendid opportunity. S. W. CHARLES, University av., Palo Alto, Cal.

BINDERY OPENING — Good opportunity for good binder with outfit, to establish permanent business. E 626.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

BOOK WEB FOR SALE — Hoe book web, six form rollers; takes 144 plates; maximum size of plate, 7¼ by 4⅜ inches; has grooved cylinders, and will, therefore, take any size plate under the maximum; untrimmed size of page, 8¼ by 6⅛; delivers folded in six twenty-four-page signatures; speed, 1,500 per hour; is equipped with a good 15 horse-power, 115-volt, d. c. motor with suitable controller; is in first-class condition, as machine has run very little; cost originally $17,000; weighs approximately twenty-five tons. P. F. COLLIER & SON, 416 W. 13th st., New York.

FOR SALE — A BARGAIN — ONE DEXTER JOBBING BOOK AND PAMPHLET FOLDER, with all the latest improvements, including gripper side guide, low-down attachments, head perforator with 16 and 32 page automatic pointer attachment and 8-page paster; this machine will fold sheets in 8, 12, 16, 24 and 32 pages in sizes from 12 by 16 to 32 by 44 or any intermediate sizes; largest 24 pages, 32 by 33½ inches; this machine has not been used very much and is in first-class condition; price, $725. Address J. A. CARROLL, 124 S. 9th st., St. Louis, Mo.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

REBUILT, absolute guarantee, Pony Cottrell 2-rev., bed 25 by 30; Pony Cranston 2 rev., bed 25 by 38, 4 roller; Pony Whitlock 2 rev., bed 27 by 31; Pony Campbell 2-rev., bed 23 by 30; Whitlock 2 rev., bed 39 by 52, 4 roller; Cranston 2 rev., bed 34 by 50, 4 roller; Hoe Stop, bed 29 by 42, 4 roller; drum cylinders and job presses, all sizes; paper-cutters, 23-inch to 48-inch; wire-stitching, perforating, slitting, scoring, bronzing, punching machines; send for illustrated list with prices. RICHARD PRESTON, 167 E. Oliver, Boston, Mass.

FOR SALE — A BARGAIN, GO TO IT — ONE DEXTER LETTER CIRCULAR FOLDER, equipped with ⅛ horse-power motor, direct current, 110 volts; will fold sheet size 8½ by 11 inches down to 3½ by 6 inches; will also fold outlook letter-head for outlook envelope; price, $125; this machine has not been used very much and is in first-class condition. Address J. A. CARROLL, 124 S. 9th st., St. Louis, Mo.

FOR SALE — Goss quadruple press, 32-page, 7 or 8 col.; two-letter and No. 9 linotypes; steel make-up tables; 3,000 lbs. display type, etc., all from newspaper plant, used 15 months; list ready. New Era, Standard, Harris, Kidder, Automatic presses; two 5-A John Thomson presses; new list out. PECKHAM MACHINERY CO., 1 Madison av., New York city.

FOR SALE — Kellogg offset press, 33½ by 59 inches, with Dexter feeder attached; also one hand press, 37 by 66 inches, and a graining machine, 32 by 66 inches. GREELEY PRINTERY, St. Louis, Mo.

LINOTYPE, CANADIAN MODEL, No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

FOR SALE — 1 3 by 6 inch to 12 by 18 inch Seybold Duplex paper-cutter; 1 21 by 29 inch to 40 by 60 inch Brown folding machine, with Dexter feeder attached. GREELEY PRINTERY, St. Louis, Mo.

LINOTYPES FOR SALE — 3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. THE ROYAL PRINT & LITHO., Ltd., Halifax, N. S., Canada.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPE-WRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — 1 No. 00, 4-roller, 2-revolution Miehle, 39 by 55 inch bed; 1 No. 00000, 4-roller, 2-revolution Miehle, 42 by 64 inch bed. GREELEY PRINTERY, St. Louis, Mo.

FOR SALE — Patent and tools for two job-press attachments; 400 already sold; a good opportunity for printers' machinist. H. S. ADAMS, Frankfort, Philadelphia, Pa.

FOR SALE — Two Model 3 Canadian linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

FOR SALE — One Model 3 Mergenthaler Linotype in perfect running order; full equipment. Address, GREENBURG COMPOSITION CO., Greensburg, Pa.

LINOTYPE — One Model No. 3, excellent condition; two extra sets of matrices, liners and ejector-blades. EDDY PRESS CORPORATION, Cumberland, Md.

LINOTYPE — Model 2, complete with motor, magazine, matrices, liners and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

LINOTYPES — 2 Model 9, in first-class condition, very little used. STEPHEN GREENE COMPANY, 16th and Arch sts., Philadelphia, Pa.

THOMPSON TYPECASTER — With three full fonts of matrices. SMITH-GRIEVES TYPESETTING CO., Kansas City, Mo.

LINOTYPE — Model No. 1, good condition; complete with two sets of German matrices. THE ABENDPOST CO., Chicago, Ill.

LINOTYPE — Model 8, with three fonts of matrices; in use only one year. LANCASTER INTELLIGENCER, Lancaster, Pa.

LINOTYPE — Model 1, with one magazine and one font of matrices. THE J. B. SAVAGE CO., Cleveland, Ohio.

LINOTYPES, 4 Model No. 3, with 22 fonts of matrices. THOS. P. HENRY LINOTYPING CO., Detroit, Mich.

FOR SALE CHEAP — All size Scott rotary press, in good condition. GREELEY PRINTERY, St. Louis, Mo.

FOR SALE — 32 by 48 inch Emmerich & Vonderlehr bronzing machine, $150 f. o. b. cars Kansas City. D 518.

THOMPSON TYPECASTER and accessories. E. W. STEPHENS PUBLISHING CO., Columbia, Mo.

LINOTYPE — Model No. 1, with one set of matrices. E. S. UPTON PRINTING CO., New Orleans, La.

LINOTYPE, Model No. 2, with 16 sets of matrices. THE CARGILL COMPANY, Grand Rapids, Mich.

LINOTYPE FOR SALE — Canadian Model 1. J. J. HARPELL, Board of Trade bldg., Montreal, Quebec.

FOR SALE — BINDERY OUTFIT; cost $1,500; sell for $500, or in single lots at bargain. E 639.

LINOTYPE — Model 5, with one set of matrices. L'ACTION SOCIALE, Quebec, Que., Canada.

LINOTYPE — Model 5 with 2 magazines. JACKSON & BELL CO., Wilmington, N. C.

FOR SALE — 14 by 22 Universal; fine condition; great bargain. D 602.

HELP WANTED.

Bindery.

WANTED — BINDERY FOREMAN; old established business; modern equipment; situated in town of 10,000 in central State; principal work law books; satisfactory wages to right man. Address E 641.

BINDERY FOREMAN WANTED — Both edition and blank-book work handled; fifty employees; modern building and equipment; old established business; town 15,000, Middle States. E 636.

Composing-room.

COMPOSING-ROOM FOREMAN — Must be experienced in producing large quantities of work and capable of organizing force so as to attain the highest degree of efficiency; able to lay out high-class work and push same through with dispatch; must be hustler and make others hustle; must be sober; give full particulars in first letter. Address COMPOSING-ROOM FOREMAN, care The American Type Founders Co., Cincinnati, Ohio.

Managers and Superintendents.

WANTED — Superintendent for medium Middle West printing establishment; must have experience in full line of general printing, bindery and composing machines; a growing position for the right party; give full information, salary, reference and age. Address SUPERINTENDENT, care The American Type Founders Co., Cincinnati, Ohio.

GENERAL MANAGER having an expert knowledge of embossing and printing; accustomed to handling a large force, both male and female, and turning out the finest quality of work; state experience and salary expected. A. M. COLLINS MFG. COMPANY, Philadelphia, Pa.

Pressroom.

ASSISTANT FOREMAN, CYLINDER PRESSROOM, for an up-to-date printing-plant consisting of about 25 cylinders, comprising some two-color presses; must be thoroughly experienced in process colorwork, high-grade catalogue and medium-grade periodical work and able to get results both as to quality and quantity of output within a reasonable cost; good opportunity for the right man; give full details of experience, references and expected salary. E 631.

PRINTING-PRESS MACHINIST AND ELECTRICIAN — Must be thoroughly experienced in repairing and care of job and Miehle presses, electrical motors and other printing-shop electrical equipment, including power and lighting wiring, etc.; steady position and good wages; state fully experience, references, salary expected, etc. E 632.

WANTED — FOREMAN FOR PRESSROOM, five cylinders, Autopress, three jobbers, modern equipment; old established business, situated in town of 10,000 in central State; satisfactory wages to right man. Address E 641.

Salesmen.

WANTED
PRINTING INK SALESMAN

By old established house; exceptional terms to men who have established trade in Chicago or Middle West.

Apply E 629, Inland Printer

WANTED — A capable booklet, catalogue and commercial printing salesman with ability to suggest publicity, selling and system ideas; one able to estimate, lay out work for the shop and manage a department employing several hands; equipment consists of modern steel furniture, autopress, three job presses, bindery equipment; location, Rhode Island; give age, experience, references and salary expected. E 628.

WANTED — SALESMEN, thoroughly versed in fine printing, to introduce the innovation of the century into print-shops; liberal commissions. Address EMBOSO SALES COMPANY, 401-404 Riggs bldg., Washington, D. C.

WANTED — Experienced salesman for stereotyping, electrotyping and photoengraving machinery; good opportunity for the right man; give age, experience and wages expected. E 627.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN, competent in all branches, wants position; possesses good executive ability; is a first-class mechanic, finisher, forwarder, etc. Address D 564.

Composing-room.

A-1 COMMERCIAL JOB COMPOSITOR, speedy, graduate of I. T. U. Course, lettering, sketching, layout, special process tint-block cutting; acquainted with presswork and all branches of the trade; 20 years' experience; held best positions; been in business for self; English, French, German, Netherlandish, Esperanto; steady, strictly sober; married; wants position as compositor, layout or foreman (art printery preferred); willing to go anywhere; best opportunity and wages accepted. E 630.

LINOTYPE MACHINIST, who understands Models 1, 3, 4, 5, 8 and 9 from A to Z, wants a steady job; does not operate; best recommendations; sixteen years' experience; can handle any size plant; married; steady; sober; reliable; $25 per week or better; reason for changing, for better climate; with last firm five years. E 623.

GOOD COMPOSITOR on jobwork wants to make change May 1; desires the Northwest or West; must be an up-to-date shop; one where there is a chance to do stonework preferred; age 26; union. WEST, care Box 62, Iowa City, Iowa.

FOREMAN-COMPOSITOR, with 18 years' experience at book make-up, tabular and jobbing composition, monotype keyboard and caster operating, etc., desires position. A. L. G. GENTLES, 1441 Emerson st., Denver, Colo.

SITUATION WANTED by experienced job foreman; high-grade, clean, dependable I. T. U. Course man, proficient in modern shop methods; competent estimator; familiar with linotype and monotype machines. E 635.

SITUATION WANTED AS FOREMAN or compositor in either job or newspaper shop; West preferred; union; married; best of references. H. DILL, 513 S. Arno, Albuquerque, N. M.

Engravers.

PHOTOENGRAVING — The advertiser has had a practical experience of twenty-two years as salesman, manager and superintendent, with several prominent photoengraving establishments in the East; he is desirous of connecting with a progressive photoengraving establishment in the same territory or Middle West; will consider a printing and publishing house handling a large amount of illustrations where experience in this line would be of advantage; high references. E 642.

Lithographers.

WANTED — Position as manager of printing and lithographing corporation; will invest some money in right proposition; business must be on paying basis; all correspondence answered and confidential. D 600.

Managers and Superintendents.

AFTER MAY 25 — MANAGER-SUPERINTENDENT — Wants plant with high operating costs — low efficiency; if equipment reasonably modern will reverse these conditions; must be high-grade proposition — a quality shop; any size plant — 20 to 200; Massachusetts only — Boston preferred; investment if conditions justify. E 588.

Office.

EXPERT ESTIMATOR and thoroughly capable practical printer wants position anywhere, as estimator or as mechanical superintendent of medium-size plant doing high-grade work; experienced in printing-office details; 34 years old; 20 years' experience; married; strictly sober; excellent references. E 633.

ASSISTANT SUPERINTENDENT, BUYER AND ESTIMATOR, experienced in handling high-grade catalogue and color work, desires change; holding similar position at present; references from past and present employers furnished. E 643.

Pressroom.

EXPERIENCED CYLINDER PRESSMAN, familiar with up-to-date pressroom methods, seeks permanent position outside of Chicago; West preferred; no objection to small cities or offices, or to taking charge of pressroom; 35 years old; married; union; does not use liquor or tobacco; references submitted; results guaranteed. E 492.

A FIRST-CLASS PRACTICAL PRESSMAN wishes to connect and purchase an interest in a good going weekly and job-printing shop about 100 miles or less outside of Chicago where owner wishes to enlarge and increase business. E 374.

PRESSMAN — Harris; 12 years' experience; own repairing; New York vicinity preferred; reference given. FRANK LE FEVRE, 6 Magnolia av., Jersey City, N. J.

Proofroom.

PROOFREADER desires position; careful reader; seven years' experience, book and job; no "tourist"; good habits. E 637.

PROOFREADER — Nonunion; experienced in job and magazine reading; Middle West preferred; $20. E 634.

Shipping-room.

PAPER-STOCK CUTTER AND SHIPPING CLERK; married man; 15 years' practical experience, handling all details pertaining to stock and cutting room, packing and shipping; good executive ability. E 569.

WANTED TO PURCHASE.

USED TYPE CASES — We will buy any quantity if in good condition, cases and stands; write us. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

WANTED — Several fonts of wood type; good condition; six to fifteen line; send proof and price. SNOWS PRESS, Cedarville, Mich.

WANTED — 1 copy Volume 5, Penrose's Annual. E 625.

WAX ENGRAVING PROCESS.

HAVE YOUR BLANKS AND RULED WORK WAX-ENGRAVED; cheaper than setting; it improves your printing; send for samples and estimates. PROGRESSIVE ELECTROTYPING CO., St. Louis, Mo.

BUSINESS DIRECTORY.

Advertising Blotters.

POATES' Geographical Series of blotters — covering every State in the United States, Insular Possessions, Mexico, Cuba, Porto Rico, West Indies, important cities and foreign countries (9¼ by 4), Panama Canal in three sizes — all maps in three colors, water in blue, mountains in relief, and all railroads named, in thousand lots ready for imprinting; our own and original new idea, educational as well as interesting; write for quantity prices; one dozen assorted samples, 30c postpaid; same series in post-cards; printers wanted to take up our agency in their cities. L. L. POATES PUBLISHING COMPANY, 20 N. William st., New York. 3-15

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-14

Bookbinders' Sewing Machines.

JOSEPH E. SMYTH CO., 638 Federal st., Chicago, Ill. Manufacturers bookbinders' sewing machines. 4-15

Brass-type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

Calendar Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes ninety-seven sizes and styles of calendar-pads for 1915; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices. 3-15

Casemaking and Embossing.

SHEPARD, THE H. O., COMPANY, 632 Sherman st., Chicago. Write for estimates. 1-15

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-14

KEYSTONE TYPE FOUNDRY — Paragon Steel riveted-brazed chases for all printing purposes. See Typefounders. 3-15

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, main office, 101-111 Fairmont av., Jersey City; 116 Nassau st., New York; 610 Federal st., Chicago; 3 Pemberton Row, London, E. C., England. Satin-finish plates. 6-14

NATIONAL STEEL & COPPER PLATE COMPANY, 452 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-14

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-14

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

STEARNS, HOWARD CO., 732 Federal st., Chicago. Embossing dies for catalogue covers and labels; book stamps; hot-plate embossing. Write for our samples. 11-14

BRASS EMBOSSING DIES, all kinds. OSCAR FISCHER CO., 638 Federal st., Chicago. 10-14

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed non-curling gummed papers in sheets and rolls. 5-14

Hot-die Embossing.

HOT EMBOSSING for catalogues, booklets, covers, show-cards, advertising specialties. OSCAR FISCHER & CO., 638 Federal st., Chicago. 10-14

Job Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-15

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario. 4-15

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park Row, New York. Send for catalogue. 1-15

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 S. Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 E. Second st., Cincinnati, Ohio. 10-14

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-15

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-15

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-14

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-14

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 40 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio. 10-14

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-15

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders. 3-15

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, Scientific Printing-office Equipment. Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-14

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Printing Machinery.

BARNHART BROTHERS & SPINDLER — Babcock drum and two-revolution presses, paper-cutters, Miller saw-trimmers, rebuilt machinery, Chicago, New York, Washington, D. C., St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle. 7-14

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses; also new and rebuilt. 7-14

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders. 8-14

KEYSTONE TYPE FOUNDRY — See Typefounders. 3-15

Rare Books on Printing.

I CAN SUPPLY RARE AND SCARCE BOOKS and pamphlets relating to the art of printing, as well as recent ones, especially those mentioned in the papers of Mr. H. L. Bullen; the markets of the world searched for those not in stock; rare engraved portraits of European and American printers supplied at once. H. BARTON, 602 West 139th st., New York, N. Y. 2-15

Rebuilt Printing-presses.

C. FRANK BOUGHTON, 17-23 Rose st., New York, successor to Van Allens & Boughton. Rebuilt presses of all makes; guaranteed as represented when erected on your floor. 10-14

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KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, 38 Park pl.; Chicago, 1108 South Wabash av.; Detroit, 43 Larned st., West; Kansas City, 7th st. and Baltimore av.; Atlanta, 24 South Forsyth st., and San Francisco, 638-640 Mission st. 3-15

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for all kinds of paper. A pound sent, express paid, on approval. Send on your paper and I will print Gold Ink on it to show you.

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will not repeat or jump; all steel; no screws; easy to set; large figures. Equip your presses with them.

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THE PAPER DEALER gives the wanted information on the general and technical subject of

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It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

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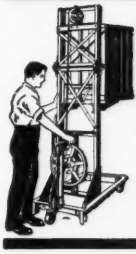
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Portable Tiering Machine

enables one man to do the work of four or five in lifting heavy cases, bales, rolls and barrels. Utilizes all your storage space. Safe, simple and practicable. Standard and special machines to operate by hand, electricity or pneumatic power.

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Conducted by The American Printer

Opens
May 13
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Prizes
6 lbs. of
Pennies
2 lbs. of
Nickels

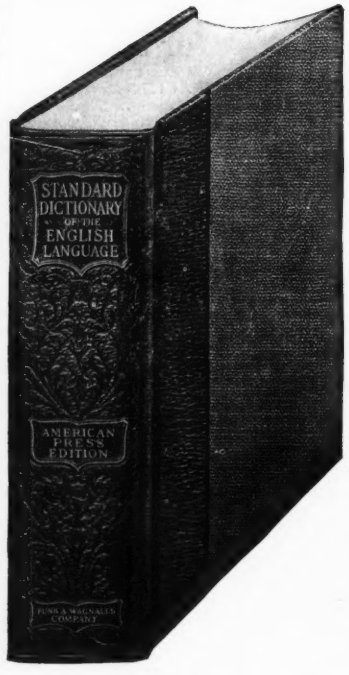
Have you specimens of queer printing, and do you know of a really funny printer's story? If so, write for a free copy of the rules. Everyone can take part; no expense. Address Queer Editor.

The winners of the Package Label Contest are announced in the May number of

The American Printer
A Magazine of Printing

There were five hundred and ninety-two entries. The May issue also contains the usual number of practical technical and business articles, colored inserts, and other matter of interest. Send thirty cents for a sample of the A. P.

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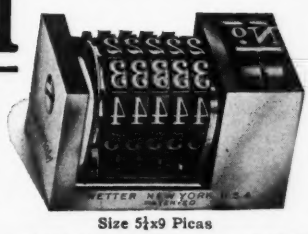
This dictionary is highly commended by leading scholars and educators of America and Great Britain. Though from a photograph, the cut does not do justice to the volume. It is 8 x 10⅝ inches in size, well printed, with attractive, durable binding. Red leather back, embossed in gold leaf; the sides are of heavy-weight dark green English buckram.

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The only machine made with a Cipher that will always print plainly.
"No." Slide is removable—so that a letter or other character can be used to precede the number without taking the Machine out of the form. No Printer can afford to be without these machines.
You can do your numbering at a lower cost, and are not subject to delay in sending your work out to be numbered.



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FOR QUICKLY AND ACCURATELY PLACING THE GAUGE PINS ON A PLATEN PRESS.

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By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

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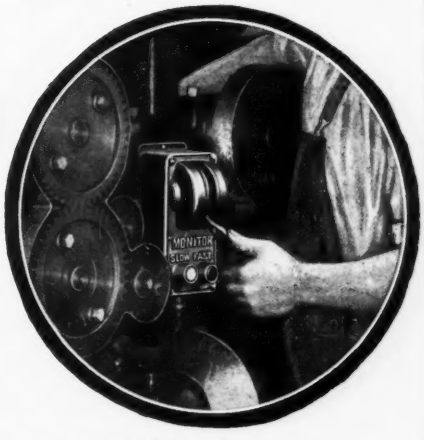
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The Monitor System



It safeguards man, motor and machine, and gives precise, immediate action. It gives positive control of every movement, and assures smooth, perfect operation even in inexpert hands.

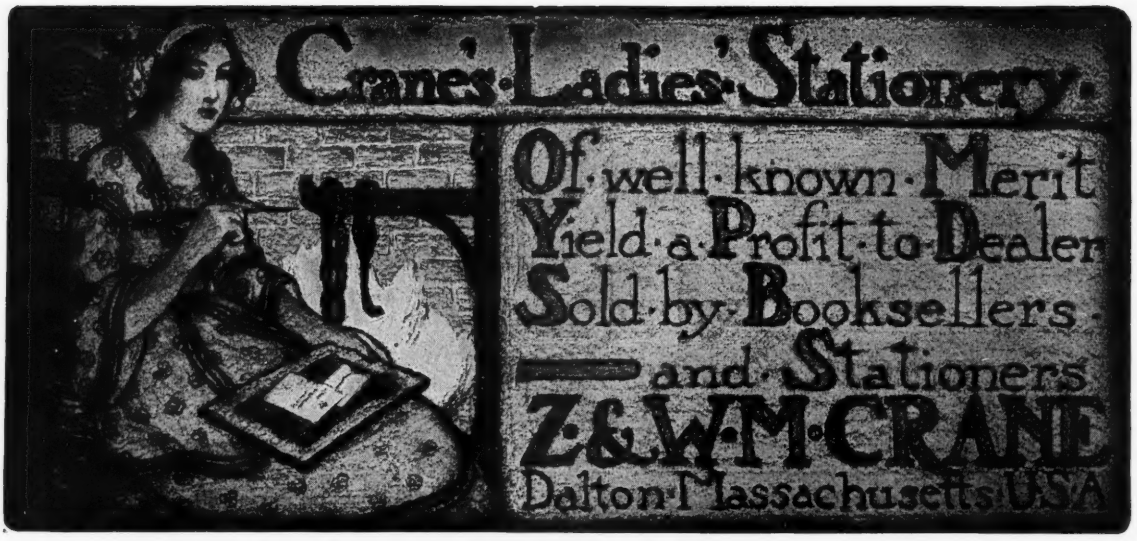
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—there's no juggling with a Rheostat handle, and no waiting for the machine to speed up or come to rest. Monitor Bulletins go into detail—ask for them and for complete data on our new Alternating Current Controller.

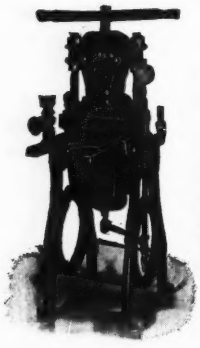
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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



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Our Rubber Stamp Vulcanizer will make semi-hard Rubber Dies, so that you can get a good impression on any soft surface like Palm-leaf Fans, Burlap Bags, Corrugated Paper or any soft surface that would kill an Electrotype. Go into the Rubber Stamp business right and get one of our Vulcanizers.

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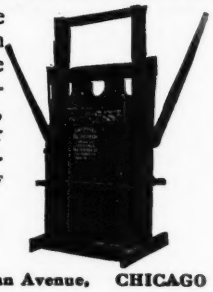
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Appearance of our Neat Cards in Case



When a printer sells

Peerless Patent Book Form Cards

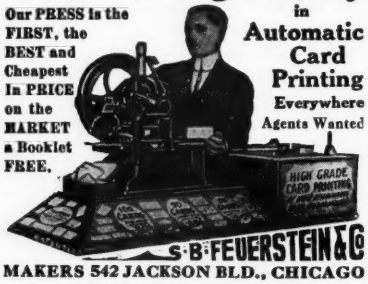
he establishes himself as a high-grade concern, because these cards are the highest grade the world knows, and because high-grade people use them — will use no others. There is more profit to the printer, because he satisfies his customers, and a satisfied customer is always a trade-bringer — a trade-builder.

Send for samples and prices to-day. Prove your class and improve your profits.

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OVERLAY KNIFE

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

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QUALITY

First, Last and All the Time.

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POWER!

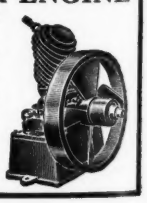
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You do not need to depend upon electricity, as the Red-e-motor will give you independent power cheaper than an electric motor.

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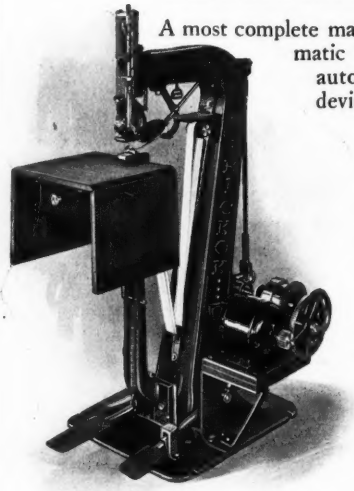
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A most complete machine, with automatic repeating device, automatic alternating device. Thoroughly up to date. Furnished with electric drive.

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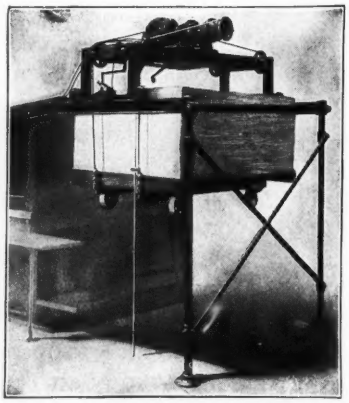
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The Rouse Paper Lift elevates the whole day's run to the feed-board, rising a few inches every time the feeder slides off his "lift" of stock. It saves about 30 trips up the steps every day.

Let us say your day's run is ten thousand impressions per press—and that you make 40c net profit per thousand, selling at $2.50. This is a $4.00 profit per day for each press.

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Don't you see that you are paying for a Rouse Lift *now* by losing the press-time which a feeder takes to make his 30 trips a day carrying stock from the floor to the feed-board?

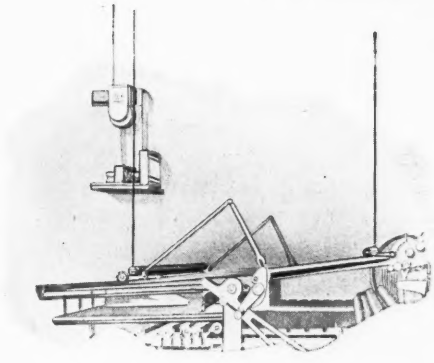
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Over four thousand Chapman Electric Neutralizers in use. Let us tell you *by whom* and *why*.

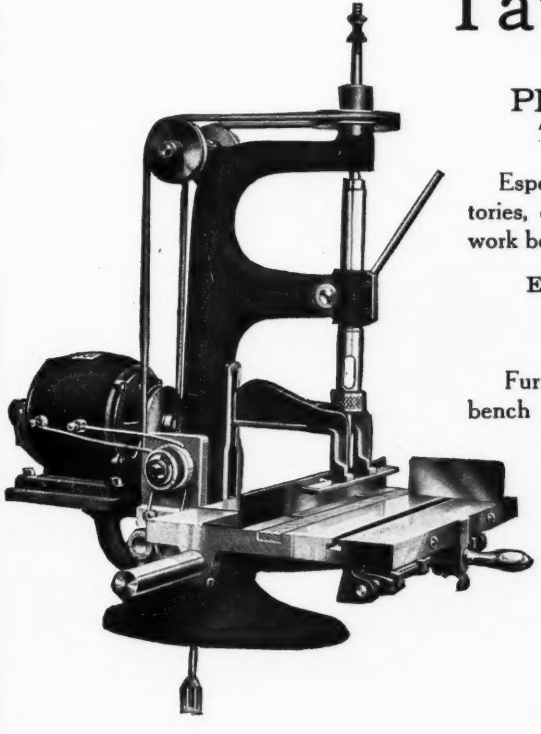
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Tatum Paper Drill

(Patent applied for)

PERFECT HOLES THROUGH TWO INCHES OF PAPER

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Why not make it
Easier for the Printer?

Always anxious to improve printing trade conditions, "Ideal" non-curling gummed papers will hereafter be shipped in 500 sheet reams (instead of 480—almost as big a nuisance as though figuring gummed paper by the square foot).

This avoids the jar of "shuttling the thinkery" back and forth between 480 and 500; simplifies the printers' work and lessens the liability of errors in costs, counts and deliveries.

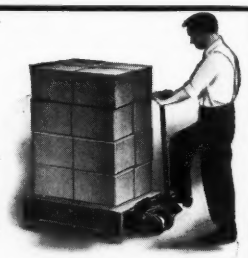
This is another BIG step forward for which the printing world has just been waiting. We hope—in the interests of the printing trade—other mills will follow our lead.

Ideal Coated Paper Company
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made in our printing department," writes the Curtis Advertising Company, of Windsor, Ontario, regarding their purchase of a

National-Chapman Elevating Truck

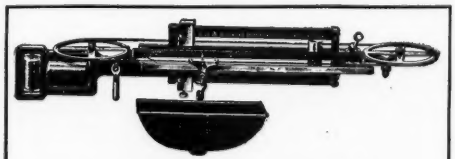




These trucks are saving time, saving labor, saving material, and saving money for hundreds of satisfied users. The necessity for handling and rehandling, piling and repiling stocks of paper and finished jobs is eliminated, by storing on wooden platforms. One truck will take care of many platforms. Paper can be fed to the press directly from these platforms, and the finished job also received on platforms.

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ANNOUNCEMENT

To Printers and Dealers in Printing Machinery:

The contract existing between myself and the Eastern Sales Co. for the manufacture and sale of Compositors' Proof Presses and Country Cylinder Presses was terminated April 2, 1914.

I am prepared to fill all orders for machines bearing my name and on which I have patents, and for the present all orders can be filled legitimately only by me, with the exception of a few machines that were uncompleted at the time of the termination of said contract.

R. O. VANDERCOOK, 559-565 West Lake street, Chicago.

Specifications for a New Printing Press for Composing-Room Use

I have been ordered by the Walden Typesetting Co., 124 Polk street, Chicago, to build for them a special composing-room printing-press. The machine is now in process of construction. The general specifications are:

Printing surface: 19 x 25.

Travel of cylinder: Short way of bed.

Ink distribution: Table, two direct gear-driven form rollers, two riders and vibrator.

Gripper action and feed: Somewhat similar to that on composing-room cylinder.

Delivery: Rear automatic, or front manual, at will of operator. Operator does not move from first position taken when laying the form or galley for the complete operation of the press.

Easy speed with one operator, by hand, exceeding the rate of 1,000 copies per hour.

When sheets are not fed to grippers, but laid on, the form rollers may be tripped automatically.

No make-ready required on type-high matter. No change required for a single letter or full form.

Introductory price, $300.

I believe this new machine will interest printers who have large composing-rooms and know how to operate them at a profit.

The machine is emphatically a saver of motions, both of hands and brain on the part of the operator, and for that reason will pay big profits.

Growth of the Idea

During the last four years I have built over thirty different styles and sizes of machines for printers' and lithographers' use, and each job has taught me how better to do the next.

An unusual feature about the construction of these machines is that about all the machines bearing my name and now generally sold were, in the first instance, built on special order.

The first of the Rocker Series presses was built for Cozzens & Beaton, 445 South Plymouth court, Chicago (now Kenfield-Leach Co). It is now on the job doing work, the users say, better than any other machine would do the work for which it was designed.

The first Roller Series press was a 20 x 25 size. It was purchased by the Faithorn Company, 500 South Sherman street, Chicago. They say, for the purpose for which they use it, no other machine will do as well.

The patterns for the first 12 x 25 roller press were made on special order for the Mathews Typesetting Co., 626 Federal street, Chicago. The first roller press with inking attachment was built on special order for the American Medical Association, 535 North Dearborn street, Chicago. This association wanted a machine, the nearest approach to it then being a Wesel Electric. They gave me sixty days in which to deliver them a machine better suited to their work than anything else then built. In thirty days after receiving the order I delivered the machine. They have since purchased two more. This machine has won high favor in the best "efficiency" shops in the country, among which are R. R. Donnelley & Sons Co. and Rand, McNally & Co., Chicago.

The first Low-side Arm Series press was built on special order for the Curtis Publishing Co., Philadelphia. It is now doing work satisfactorily, but I made great improvements on it in later models.

The first of the general plan of the composing-room cylinder was built *contrary* to specifications furnished me by the West Publishing Co., St. Paul, for a special machine to do a certain important branch of their work. But I took all the responsibility of changing the specifications. After the machine had been on its job for a year, the general manager told me: "We always had trouble in that department until we put in your machine, and we have had no trouble since." This was certainly pleasant to hear, and they bought another machine. Of course it was an improved model.

In the next model composing-room press I overshot the mark. It was purchased by the *Chicago Evening Post.* It has some unsurpassed features, but the cost of construction was such as not to be commercially feasible. The machine and the price were entirely satisfactory to the *Post,* but its construction cost set me back financially.

In the next model I nearly hit the mark. I got efficiency without prohibitive costs. The Faithorn Company, Chicago, bought it. The machine has long since saved its purchase price and is as efficient for the work it is put to as any machine.

But I wanted to create what would suit me as a standard composing-room press. So I started building six machines at once, each one having some detail different. Under my own eyes these presses fought it out on the floor of the machine shop. Concerning the one that suited me the best, I wrote to the Government Printing Office, asking "Uncle Sam" if he would test it out for me in the most rigorous manner. The result of these tests made in the Government Printing Office in Washington gave this machine the highest per cent rate of efficiency of any printing machine used by the Government, in that each day it saved a larger per cent of its cost, over the old methods, than any other change made in printing machinery. I concluded to let well enough alone, and that Government machine, with a few minor changes, is the standard composing-room cylinder of to-day. The Government bought several more of the machines.

Right about this time I made a contract with the Eastern Sales Co. to manufacture and sell "Compositors' proof presses and country cylinder presses." Then essential progress stopped along this line of machinery. I turned my attention to other lines. The offset proposition looked good to me. I built a metal-printing offset machine for the Crowe Name Plate & Engraving Co., 1749 Grace street, Chicago. It turned out one-half more and also better work than the other machines they were using. For a consideration, I gave the Champlin Mfg. & Sales Co. the right to copy and build twelve. I had an opportunity, which I seized, to make changes and adapt it to a much wider range of work. It is now built so that it will handle litho stones or plates and offset to any kind of material or stock.

The Goes Lithographing Co., Sixty-first and Clark streets, Chicago, conceived the idea that a large machine with some variations would be useful to them. I sold them the rights to use the patents on the construction of one machine. They report that in a few months the machine saved them its cost.

My ambition is to do the best creative work Providence has given me power to do, and I am deeply appreciative of the opportunities given me, for without the opportunities given and faith shown, I could have done nothing.

Yours for the advancement of the graphic arts,

R. O. VANDERCOOK.

559-565 West Lake street, Chicago.

Dealers You Ought to Know

This Directory is in the interest of Printers' Supply Houses, Paper-Dealers, Engravers, Electrotypers, Lithographers, Linotype and Monotype Composition, Motor Power and Secondhand Machinery, etc., and represents Near-by Dealers not usually advertisers.

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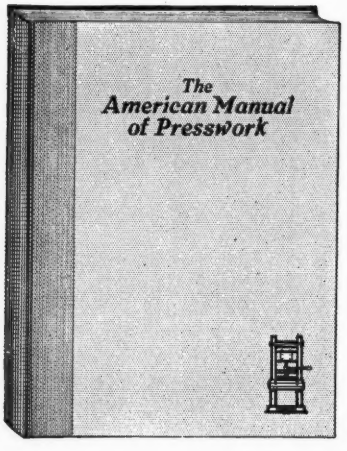
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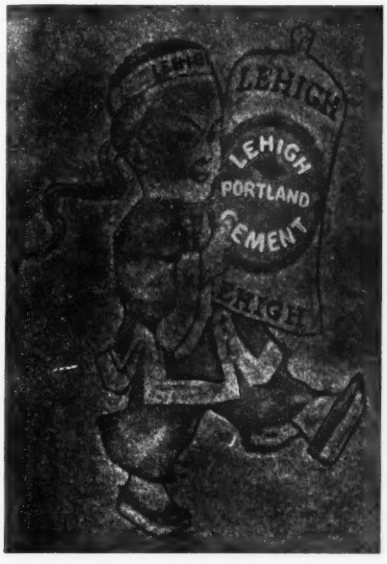


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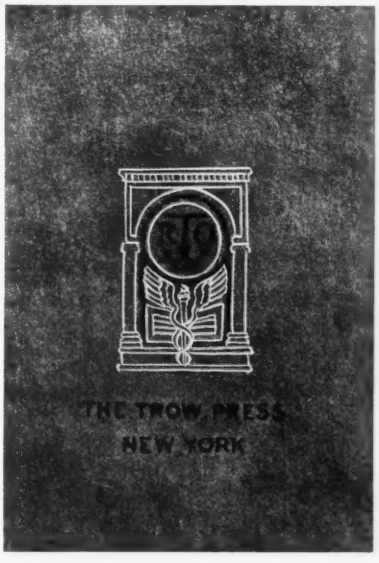
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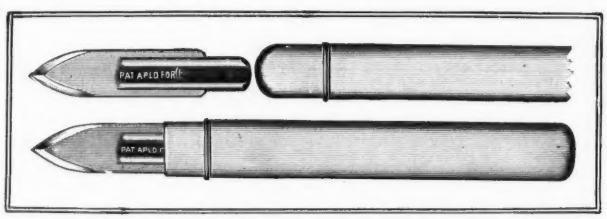
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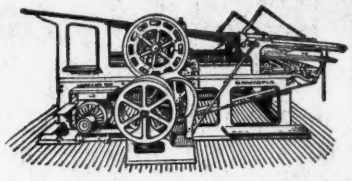
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THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES

Brown Printing & Binding Co., M. B.	New York City	4
Previously purchased eleven Miehles.		
Sissman Printing Co	Chicago, Ill.	1
Independent Publishing Co	Helena, Mont	1
Styles & Cash	New York City	1
Previously purchased seven Miehles.		
La Cie Publicite	Montreal, Que.	1
William Edwin Rudge	New York City	1
Previously purchased one Miehle.		
International Folding Paper Box Co.	Brooklyn, N. Y.	2
Sprague, Warner & Co	Chicago, Ill	3
Previously purchased five Miehles.		
Doubleday, Page & Co	Garden City, L. I., N. Y.	3
Previously purchased fifteen Miehles.		
Kansas State School Book Commission	Topeka, Kan	2
Stewart Co., M. I	Duluth, Minn	1
Previously purchased two Miehles.		
Burroughs' Adding Machine Co	Detroit, Mich	1
Kellow & Brown	Los Angeles, Cal.	2
Koss & Co., O. A	Chicago, Ill.	1
Previously purchased three Miehles.		
Royal Press, The	Chicago, Ill.	1
Previously purchased three Miehles.		
Thomas & Co., J	Chicago, Ill.	1
Previously purchased fourteen Miehles.		
Catholic Universe Pub. Co., The	Cleveland, Ohio	1
Previously purchased two Miehles.		
Western Canada Fire Underwriters	Winnipeg, Man.	1
Ashdown Hardware Co., The J. H.	Winnipeg, Man.	1
Morey & Son, T	Greenfield, Mass.	1
Previously purchased one Miehle.		
North & Co., Jacob	Lincoln, Neb.	1
Previously purchased four Miehles.		
Tribune Job Printing Co	Minneapolis, Minn.	1
Previously purchased one Miehle.		
Byrne Publishing Co	Tyler, Tex	1
Sheegog Printing Co	Dallas, Tex	1
Previously purchased one Miehle.		
Craftsman Press, The	Rochester, N. Y.	1
Ihling Bros., Everard Co	Kalamazoo, Mich.	1
Previously purchased five Miehles.		
National Printing Co	Omaha, Neb	1
Previously purchased four Miehles.		
Foley & Co	Chicago, Ill.	1
Previously purchased four Miehles.		
Gibson Bros., Inc	Washington, D. C.	1
Previously purchased one Miehle.		
Lutz & Sons, Conrad	Burlington, Iowa	1
Zeese-Wilkinson Co	New York City	2
Previously purchased nineteen Miehles.		
Hartmann Co., The Edward F.	Springfield, Ill.	1
Wilson Printing Co., Joe	San Francisco, Cal.	1
Previously purchased one Miehle.		
Wise Printing Co., The	New York City	1
Colgate & Co	Jersey City, N. J.	1
Previously purchased two Miehles.		
Security Printing Co	Kansas City, Mo	1
Rogers & Co	Chicago, Ill.	2
Previously purchased twenty-one Miehles.		
Presses shipped to Europe during March		18
Previously shipped to Europe, 824 Miehles.		
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Shipments for March, 1914, **67** *Miehle Presses*

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